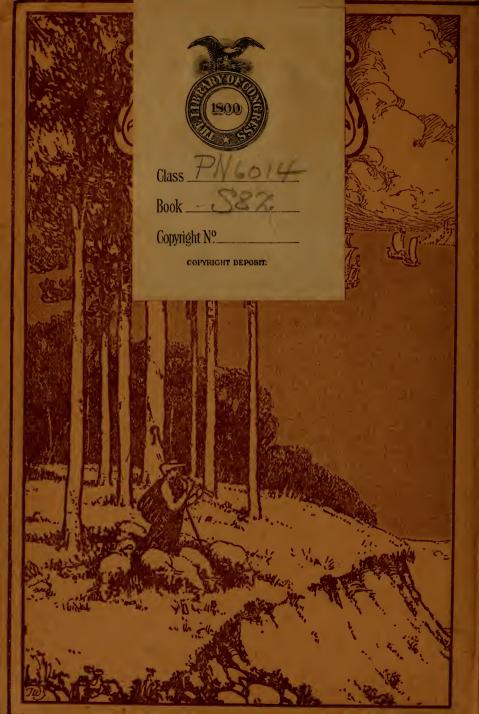
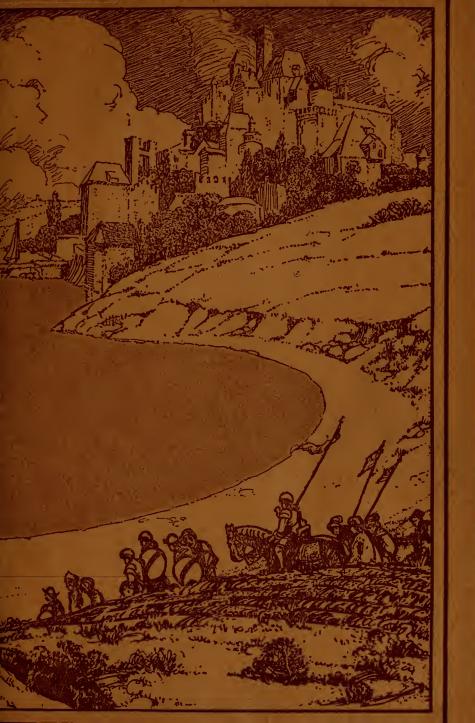
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A MANUAL FOR TEACHERS

TO ACCOMPANY
"JOURNEYS THROUGH BOOKLAND"

BY

CHARLES H. SYLVESTER

BELLOWS-REEVE CO. CHICAGO

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PREFACE

Journeys Through Bookland was prepared for boys and girls in their homes. The studies, comments and helps were written for children and their parents. Nearly all the material is excellent for the use of teachers, and they early discovered its value. In fact, the teachers have been so insistent in asking for the set that it seemed wise to the author to write a manual for their exclusive use. The present book is the result of his efforts in that direction.

He has adapted all that was in JOURNEYS to the schoolroom, has added a great many suggestions in methods and has correlated the whole mass of literature so that it is available for ready

use in the classes where it is wanted.

By seeing and using in the school the same methods that are best in the home, the two great institutions, the home and the school, are brought nearer together and helped to work in unison for the good of the children. To bring parents and teacher together on common ground is a thing which all desire. May Journeys Through Bookland help in the consummation of that wish!

The Manual is a plain, straightforward, business-like book—a thing to be kept by one's side and used constantly. That it may be so treated is the earnest wish of the author.

CHARLES H. SYLVESTER.

Chicago, 1911.



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# TALKS WITH TEACHERS



### I. READING STORIES

(Volume X, page 331)

No part of the section known as *Talks with Parents* in Journeys Through Bookland is without interest to teachers; all of it is extremely valuable. However, some explanation may be helpful and much can be added that will assist in conducting reading lessons. We will follow the order of the *Talks* in this section of the Manual.

Read carefully pages 331-337. The principles given on page 336 are those which every teacher should know, for they are the justification of story-reading; it is only when read for such purposes that fiction is valuable.

In the tabulation on page 329, under the head of *The Study of the Story*, are given the points to be made in the reading class, whenever a story justifies the use of all. They are worth repeating here:

### The Study of the Story:

- a. The Plot.
- b. The Persons.
- c. The Scene of the Story.
- d. The Author's Purpose and the Lesson.
- e. The Author's Method and Style.
- f. The Emotions.

It is evident that a, b, c, will interest children of all ages; that all will be benefited by the "lesson" of a story, if it be judiciously presented; but that only the older children will be much interested in d, e and f.

The several topics above given are elaborated in the tenth volume. The method of the study of the plot begins at A (Page 338). It is illustrated with an outline of the plot of *Cinderella*, from Volume I, page 231, and then on page 346 of Volume X is given a list of other stories whose plots are worked out in the several volumes of Journeys Through Bookland.

In a similar manner and with similar lists, the other topics in Volume X are explained, viz: B, The Persons (page 346); C, The Scene of the Story (page 352); D, The Author's Purpose and the Lesson (page 359); E, The Author's Method and Style (page 363); F, The Emotions (page 366).

In the references given above the teacher will find sufficient explanation to give a thorough understanding of this method of teaching reading—that is, of teaching literature. No particular care is given to oral expression in this method, but expression will improve as understanding grows and appreciation and sympathy are aroused. Oral reading is necessary, but assistance in teaching it must be found elsewhere.

To make this method even clearer and to collect and classify the facts more systematically, we will give below a few outlines for the complete study of stories. In the volumes of Jour-

NEYS, intended as they were, primarily for reading by children, it was not thought wise to make the studies too extensive, or to attach too much comment to the selections, lest the young reader weary of his task or neglect it entirely. With the teacher, however, the case is different.

To teach properly, the teacher must not only know her subject thoroughly, but she must use judgment in selecting the time to present it, in the choice of methods to use, and in determining how much to give to any class. The age of pupils, their advancement, the influence of home surroundings upon them, their sex, and the school equipment are some of the miscellaneous factors that enter into the decisions of the wide-awake teacher. A good general principle to follow is to present to the pupils only so much as will hold their interest; present it in the manner that will best retain their interest, and change the subject or the method when interest flags.

Speaking in general terms, pupils are most interested in that of which they already know something, and prefer to study intensively something which is "easy to read." The familiar selections of old readers often are found to be alive with interest, if studied by a new method. A method is understood most easily when it is applied to a simple subject; in this case, to a story in which the youngest children will be interested. A word of caution may be worth while: Especially, with young children, "Do not let the method be seen; it is the *story* that is to be brought out."

### The Hare and the Tortoise

### (Volume I, page 68)

A. The Plot. The slow Tortoise and the speedy Hare ran a race. The Hare, full of conceit, loitered and slept by the way, while the Tortoise won in his plodding fashion.

### Incidents:

- 1. The Hare derides the Tortoise.
- 2. The Tortoise challenges the Hare.
- 3. The Fox becomes judge and holds the stakes.
- 4. The race begins in heat and dust.
- 5. The Hare takes a rest and a nap.
- 6. The Tortoise in comfort passes the Hare.
- 7. The Hare awakes, thinks the Tortoise behind, and stops to eat.
- 8. The Hare discovers that the Tortoise has passed and begins his pursuit.
- 9. The Hare finds the Tortoise at the brook.
- 10. The Fox awards the money to the Tortoise.
- B. The Persons. There are three characters in the story: the Hare, the Tortoise and the Fox.
- 1. The Hare. He is a tall, long-legged animal, who can leap long distances and run like the wind. In character he is unkind, impudent, proud and lazy.
- 2. The Tortoise. He is a clumsy, short-legged turtle, who carries a heavy box-shell

around his body. He cannot jump at all, and he moves very slowly, flat on the ground, even his tail dragging in the dust. But he is wise, steady, not easily discouraged, and sticks to his task till it is done.

3. The Fox. He is a wise old judge, who cannot let the loser go without a word of advice.

C. The Scene. The race takes place along a dusty road on a hot day. There is a big clover patch, where the Hare rests, and at the end of the course is a cool and delightful brook or river.

D. The Author's Purpose and the Lesson. The author of this old fable intended to teach the lesson that he puts into the last sentence,

"Steady-going wins the race."

E. The Author's Method and Style. His method is to teach a truth by means of an interesting story. His style is graphic and dramatic. He gives three animals the power to talk, and he makes them talk so that they seem almost like real human beings. At any rate, he makes us see the character of each very clearly.

F. Emotions. We see in the Hare the feelings of conceit, contempt, and laziness; of surprise, fear, and excitement; of chagrin and disappointment. In the Tortoise we see a little of resentment and some self-confidence; then courage, determination, and persistence; at last, calmenjoyment and joy at winning. The Fox looks on as we do, and has confidence in the Tortoise and a little spice of contempt for the Hare. Then he is pleased that the Tortoise should win, and enjoys giving the Hare a stinging bit of advice.

G. Conclusion. It is because the little fable has so much in it that it has lived for centuries, and you have only to speak to any cultivated person about the Hare and the Tortoise to remind him that "Steady-going wins the race."

The preceding analysis shows what a teacher should expect to bring out from a little class, reading the fable for the first time, or from a high-school class making a careful study of fables. In both cases, however, the facts should be brought out by questions, with the expectation that the juveniles would not express themselves in anything like the words given above.

# The Fox and the Crow (Volume I, page 60)

The following analysis of The Fox and the Crow shows the method as it might appear in actual use with a class of small pupils. It should be remembered, however, that no two teachers will ask the same questions and that no two pupils will answer them in the same manner. Bring out the thoughts and keep the pupils interested while it is being done. Rapid, clear-cut questions which do not suggest the answer are the kind to use. Whenever there is hesitation or doubt, refer to the story. The story, plus the pupil's imagination and reason, must give the answers. If other facts are needed, the teacher should supply them or show where they may be learned.

A. The Plot.

Teacher. What was the first thing that happened in this little story?

Pupil. The Fox saw a Crow fly off with a piece of cheese in its mouth.

- T. What next?
- P. The Crow lit on a branch of a tree.
- T. Next?
- P. The Fox made up his mind to get the cheese.
  - T. What did he do then?
  - P. He walked to the foot of the tree.
  - T. What next did he do?
- P. He flattered the Crow and asked her to sing.
  - T. What did the Crow do?
  - P. She cawed and dropped the cheese.
  - T. What did the Fox do?
  - P. He snapped up the cheese and ran off.
  - T. Did he do anything more?
  - P. Yes. He gave the Crow some advice.
- T. Now tell me the story in as few words as possible.
- P. A Fox saw a Crow with some cheese in her mouth. He flattered her and asked her to sing. When she cawed she dropped the cheese and the Fox ran away with it.
  - B. The Persons.

Teacher. Can a Fox talk, or a Crow sing? Pupil. No.

- T. Do they seem like persons in this story?
- P. Yes.
- T. Let us think of them as persons for a few minutes and see what kind of people they are.

We will talk about the Fox, first. What do you think he looked like?

P. Like a saucy little dog with bright eyes, a long sharp nose, and a bushy tail.

T. When he said, "That's for me," what did

you learn about him?

- P. That he was hungry; that he was greedy; that he meant to get the cheese.
- T. When he began to flatter the Crow, what did you think of him?
- P. That he was sharp; that he was trying to fool the Crow.
- T. What did you think of him when he said that her voice was finer than the voices of the other birds, just as her coat was?
- P. He was really flattering. Before, he was telling some truth, for her feathers were glossy and her eyes were bright.
  - T. Did he really think she could sing?
- P. No. He knew she could only caw. He was lying, then.
- T. What did he say after she had dropped

the cheese?

- P. "That was all I wanted."
- T. And then?
- P. "Do not trust flatterers."
- T. Did the Fox mean it?
- P. Yes. But he was plaguing her, sneering at her. He wasn't really sincere.
- T. Now tell me what you've learned about the Fox.
- P. He was a lively animal that looked like a dog, with a long nose and bushy tail. He was

smart, wise, knew how to flatter and get what he wanted. But he was a liar and a mean fellow all around.

- T. Now, let us study the Crow. What did she look like?
- P. She was a big black bird with glossy feathers and a bright eye. She had a big black bill and black wings.

T. Did she have a good voice for singing?

No. She could only say "Caw, caw, caw," in a hoarse, croaking voice.

- T. Where was she?
- P. On the limb of a tree.
- T. Could the Fox reach her?
- P. No. She was safe.
- T. What did she think of herself?
- P. She thought she was pretty and smart and could sing.
  - T. What would you say of her manners?
- P. She was proud and conceited and foolish, silly.
- T. Now, tell me what you have learned of the Crow.
- P. She was a big black bird with glossy feathers and a bright eye. She thought she could sing, but she was silly and proud and conceited. She was too easily fooled by the lies and flattery of the fox.
  - C. The Scene.

Teacher. Where were the Fox and the Crow? Pupil. Outdoors, somewhere.

T. Were they near a house?

- P. I think so, because the Crow had cheese in her mouth.
  - T. Was it a prairie country?
  - P. Perhaps, but there was one tree near.

T. Was it day, or night?

P. Daytime, I think. Crows do not hunt at night, but foxes do.

T. Tell me all you know or can guess about

the place where the bird and fox were.

P. I think they were on the edge of the woods, not very far away from a farmhouse. One tree stood out by itself, and the Crow flew from the farmhouse to the lone tree.

D. The Author's Purpose and the Lesson.

Teacher. This is an old, old story, and it has been told in many languages. We cannot be sure who first wrote it. But what do you suppose the writer meant the story to accomplish?

Pupil. He meant it to teach a good lesson, I

think.

T. What is the lesson?

P. That foxes are tricky animals; that crows are silly birds; that flattery and lying are bad; that it is foolish to trust anyone who flatters you.

T. Does that mean you do not trust people

who praise you?

P. Oh, no. Praise is all right. Everybody likes to be praised.

T. What is the difference between praise and

flattery?

P. When a person praises you he tells the truth, and tells it because he likes you, and wants to help you; but when he flatters you, he lies and

deceives you, and does it to fool you, because he wants you to do something for him, or to get something you have.

T. How can we tell whether we are being

praised or flattered?

P. We must be sharp and know ourselves and what we really can do. Then we will know whether others are speaking the truth about us.

E. The Author's Method and Style.

Teacher. What do you call a story like this? Pupil. A fable.

T. Why is it a fable?

- P. Because it's short; because animals talk and act like human beings; because it teaches a good lesson.
  - T. Do you call this story "slow"?
  - P. No. It's a quick, lively one.
  - T. What do you think makes it so?
- P. There are not too many words; the Fox and the Crow are interesting; there is a lot of talking; we can see the Fox and the Crow; they act like human beings.

T. Are there any good sentences you would

like to remember?

- P. Yes: "Do not trust flatterers."
- F. The Emotions.

Teacher. How did the Fox feel when he saw the Crow with the cheese in her mouth?

Pupil. He was hungry; he wanted the cheese; he made up his mind to get it.

T. How did he feel when he was flattering the Crow?

- P. He felt jolly; he thought it was fun to fool the Crow.
  - T. How did he feel when he got the cheese?
- P. He was pleased; he was happy; he did not pity the Crow; he laughed at the Crow when he gave her advice.
- T. How did the Crow feel when she flew off with the cheese?

P. She was happy.

- T. How did she feel while the Fox was flattering her?
- P. She was proud and vain and felt sure she could sing.

T. When she dropped the cheese?

- P. She was disappointed; she was sorry she had tried to sing; she knew she had been fooled, and was ashamed.
  - T. Did she like the advice the Fox gave her?
  - P. No, but she thought it was good advice.
- T. Do you think the Fox could fool her again?
  - G. Conclusion.

Teacher. Now, read the fable all through just as well as you can. (It is read.) Now, Harry, you be the Fox, and read just what he says. Clara, be the Crow, and read just what she says. Tom may be the story teller, and read just the descriptions. Now, watch your parts so there will be no delay, and try to speak just as though you are really what you are representing. Tom may read the first paragraph, and the fourth, but may omit entirely those words that are not spoken in the other paragraphs. Begin, Tom.

### Beth Gelert

### (Volume III, page 81)

Narrative poems are only stories in the form of verse, and should be studied first as though they were stories only. The following outline contains questions only, such questions as a teacher might ask of pupils studying the poem, or such as might be asked after the poem has been read aloud. To carry this on with the language class, the teacher has only to require a written report on the poem after it has been read and the questions have been answered.

- A. The Plot. What was Llewelyn about to do? Whom did he want to accompany him? Did the dog go? Was the hunt successful? Why? Who met Llewelyn on his return? What was the dog's condition? What did the hunter suspect? What frightened Llewelyn as he neared the chamber? What did he find when he entered the chamber? What did he think? What did he do? What did he find after he had killed the dog? Tell the story in as few words as possible—in one brief sentence if you can.
- B. The Persons. Who is the chief character in the story? Who next interests you? What other characters are there?
- 1. Llewelyn. What can you say about Llewelyn's appearance? What kind of a man was he? How do you know? Does his character change in the poem? Would you call him a good man? Why? Was he too hasty?
  - 2. Beth Gelert. What kind of a dog was he?

What was his appearance? Why did he not go to hunt? Was he a brave dog? What other characteristics can you name? What makes you think they are characteristics of Beth Gelert?

C. The Scene. Where do the first incidents of the story take place? Where do the most important events happen? What is a castle? What can you tell about this castle? Where was the baby? What furniture do you know was in the room? How did the room look when Llewelyn came in?

D. The Author's Purpose and the Lesson. Why do you suppose this poem was written? Is it a good story? Do you think it is worth while to write or read a story like this? What is there worth remembering in the story? Do you think Gelert an admirable dog, and does the story tend to make you think more of dogs, to be kinder to them?

E. The Author's Method and Style. Do you think this is a recently written story? Does it sound like the poems that you find in the newspapers and magazines today? What is a poem written in this style called? (Ballad.) Can you think of other ballads? (Look in the Index of Volume X, under the title Ballad.) Do you like this kind of poem? Is it vigorous, lively, and strong, or is it weak and silly?

F. The Emotions. What did Llewelyn feel when Gelert did not appear for the hunt? How did he feel when he started homeward? What did he feel when he saw blood on the hound? What did he feel when he saw blood in the bed-

room? What was his state of mind when he killed the dog? How did he feel when he heard his boy's voice? What were his feelings when he

thought of the slain dog?

What feeling did Gelert have for the boy? Why did the dog stay at home? What were his feelings when he saw the wolf? What were his feelings when he killed the wolf? What were his feelings when he saw his master returning? What did he feel when he saw his master's hand raised to strike?

How were you affected by each of the incidents?

# The Passing of Arthur (Volume V, page 417)

There is an outline for the study of this beautiful poem on page 405 of Volume X. While the outline differs in form from those we have been using, it is a helpful variation, and shows that while a narrative poem must be studied first in the same manner as a story, there are still other points that need careful examination.

Including these studies of stories, it is well to remark even at the expense of repetition that every teacher must expect to adapt every method to herself first and then to her school. No one can lay down exact rules for the work of another. Again, the method has been exhibited sufficiently so that it can be applied to any of the stories in Journeys, or in a school reader, or to the reading of a novel, a drama, or any narrative.

### II. CLOSE READING

In the purely literary style of reading which we have been discussing we may have seemed to slight some phases of the study. Reading is the instrument by which a person gets information; it is the instrument by which a child makes his greatest advancement in language, in arithmetic, in history, in geography—in fact, in every subject he pursues. Study is reading and thinking. The child who reads understandingly is the child who makes progress in all his studies. While the reading of stories is profitable only when undertaken for the purpose previously described, it is evident that closer work frequently is necessary. There are many times when every word must be understood, every phrase comprehended, every sentence mastered, every paragraph weighed and judged. For lack of a better term we have called such work "Close reading"; it is really study in its most comprehensive form.

For this close and severe work it is not well to choose the finest literary masterpieces, because the very labor necessary may cause dislike of the thing studied. Many a fine selection has been made distasteful to children by the wearisome care with which it has been read. Study good things in this manner, but leave the beautiful things, the inspiring things for other treatment. Take, frequently, problems in arithmetic; have them read, studied, and analyzed; then outline

the processes of solution, but do not solve them. Take passages from the history, the geography, the grammar, and work over them till every jot of meaning is extracted.

Read, in this connection, what is said in Journeys, Volume X, page 375. Some things are worked out there. Other examples for school room work are given below.

# Industry and Sloth (Volume I, page 313)

To bring out the thought in this selection, study it as follows:

Ask one of your pupils who can write well to put the selection on the blackboard before the class is called. In the recitation bring out the thought by such questions as the following: What is the meaning of jocosely? (Humorously, flippantly.) What is a court? (A place where disputes between persons are settled by a judge, or by a judge and jury.) What is a jury? (A company of men, usually six or twelve, who hear the evidence and decide on the facts.) What are cases? (The dispute or disagreement is called a case, when it is brought to court to be decided or settled.) What are damsels? (Young girls.) What were the names of the young damsels the young man said he saw? Why do the words "Industry" and "Sloth" begin with capital letters? (Because they are the names of girls.) Were they real girls? What does industry mean? (Work.) What does sloth mean? (Laziness.) Were these

real girls? Then what does this mean? (The young man thinks of fondness for work and fondness for idleness as though they were girls.) When we write of qualities, or feelings, as though they were human beings, the words become proper nouns and we begin them with capital letters. Do you know what we call this process of lifting some thing that is lower to the level of human beings? No? We call it personification. Here industry and sloth are personified and made the equals of human beings. What is the word? Try to remember it. Some time I will ask you to define it. What does entreats mean? (Begs.) What does persuades mean? (That means teazes or begs.) Which is the stronger word, entreats or persuades? (Entreats means begs strongly; persuades means begs and makes me believe what is said. I think the latter is really the stronger word.) What does alternately mean? (First one and then the other.) What does impartial mean? (Fair; without any favoritism.) What does detained mean? (Kept.) What does pleadings mean? (Where a case is tried in court the lawvers on each side try to persuade the court or jury to decide in favor of the man (client) who has hired them. The written papers and the speeches the lawyers make are called *pleadings*.)

Do you think the young man was really serious? Do you think he really tried to decide anything as he lay in bed, or was he just trying to make up an excuse for his laziness? Was there any reason why the young man should lie in bed? Did he think there was? Could you find any

better reason than he gave? Do you think he was a bright young man? If you had listened to him would you have taken his excuse? Why? Was it really truthful? Did you ever lie in bed and think, "Well, I must get up; no, I'll lie a little longer. But I must get up. What's the use? But I ought to get up. Yes, I really ought to get up," etc., etc., and finally discover that you had wasted a great deal of time without really intending it? Were Industry and Sloth pleading with you then? Do you think that some people waste much time trying to decide useless questions? Does it sometimes happen that men and women waste so much time in this way that they never accomplish a great deal of anything?

### From The Death of Caesar

(Volume X, page 86)

As preliminary to the intensive study of the speech alluded to below, read to the class or have them read all of the three selections, namely: The Death of Caesar, from Plutarch (page 55); The Death of Caesar, from Shakespeare (page 74), and Julius Caesar, from Froude (page 87). As an example of selections worthy of close reading, take the speech of Caesar as given on page 86, beginning, "I could be well mov'd, if I were as you."

Bring out by questions these facts:

A. Words.

"Moved"; induced to change my mind.

"Constant"; fixed, unchangeable, immovable.

"Northern star;" the pole star; the north star. To us this star always appears fixed in the northern heavens. The other stars and the constellations revolve around it; Ursa Major, the Big Dipper, is most conspicuous, and by a line through its two front stars we may always locate the North Star and, hence, the direction, north. Mariners have steered by this star for centuries. Many a lost and wandering man has found his way to safety by its fixed light.

"Resting"; always stationary.

"Fellow"; equal.

"Firmament"; sky, heavens.

"Painted"; decorated.

"Sparks"; stars.

"Doth"; does.

"Furnished"; filled.

"Apprehensive"; doubtful, filled with forebodings and easily moved.

"Unassailable"; not subject to attack; here the

meaning is rather that of unconquerable.

"Constant"; insistent, the first time the word appears; but unchangeable, the second time.

B. Phrases. "Well moved"; easily moved. "If I were as you"; if I were as you are, or if I

were like you.

"Could pray to move"; could try to change the opinion or the determination of someone else.

"True-fixed and resting quality"; quality of always remaining true or fixed to the one spot in the heavens.

"So in the world"; as all the unnumbered stars

shine in the heavens and all move but one, thus in the world.

"Holds on his rank unshak'd of motion"; is fixed in his ideas and unmoved by prayers and petitions.

"And that I am he"; and I am that one immovable man.

"Let me a little show it"; let me give a little proof.

- C. Sentences. The first sentence means: If I could beg others to change their purposes, I could be induced to change mine; but I am as fixed in my conclusions as the north star is fixed in the heavens. The second sentence says: As there are unnumbered, movable stars in the heavens and only one that is fixed, so in the world there are unnumbered, changeable men and only one who is fixed in his determination; that I am the one determined man let me prove a little by saying that, as I was persistent in banishing Cimber so will I continue to keep him in banishment.
- D. The paragraph. The whole speech is a refusal on Caesar's part to grant the petition of the conspirators who plead that Cimber may be brought back from banishment. The words are well calculated to stir up resentment and to fix the plotters in their plan to murder Caesar. Even Brutus would be convinced by such sentiments that Caesar was a dangerous man; if the great Roman thought himself the one man only with such determination, might he not think himself the one man of the world in all respects? The

conspirators were looking for an excuse for killing Caesar, and they might find it in this speech; Brutus was being led to believe that Caesar was too ambitious and here was the final argument to convince him.

Two phases of close reading are shown in the study of Adventures in Lilliput (Volume X, page 415), David Crockett in the Creek War (Volume X, page 423), and the study on The Impeachment of Warren Hastings (Volume X, page 427).

Enough has been written to show the method of teaching pupils to read closely. Examples could be multiplied indefinitely, but they would not be useful, for each teacher will prefer to do his work

in his own way.

In passing, it may be well to say a few words as to what constitutes good questioning. Questions should always be clear and intelligible to the pupils, should not call for too much, nor suggest too plainly the answer. Questions should compel thought. If they indicate clearly the answer they are usually valueless. However, a leading question intended to pave the way for a different one may be permissible. Questions that may be answered by *yes* or *no* are not necessarily bad. For instance, such questions as the following are poor:

"Do you not think that——?"
"You don't think, do you, that——?"

But questions which require thought and decision are good ones. The form governs. The two questions given above should have been asked thus: "Do you think that———?"

When the answer yes or no has been given, then a question may be asked, "What were your reasons for answering my question yes (or no)? Again, such a question as, "Was it red or yellow?" does not call for as much thought as "What color was it?" But it is needless to go further. It is hoped that the questions given in this Manual will prove models in form and purpose.

### III. POETRY

Besides what has been said concerning poetry, under the title *Reading Stories*, you will find in Volume X, page 381, a brief discussion on the value of poetry with references to those selections in the different volumes of Journeys where *form* is discussed and made clear in the study of selections.

On page 383 is an article, Reading Poetry, which gives a long list of selections that have been interpreted and for which studies have been made.

Below are a few studies of different kinds, more complete and offering different types.

## The First Snowfall

(Volume II, page 443)

A. The Author. For a sketch of the life of James Russell Lowell, see Volume VIII, page 259.

B. The Meaning. Words and Phrases:

"Gloaming"; early evening.

"Silence." The snow is called a silence, because it hushes noise, or prevents it.

"Pine and fir and hemlock"; three evergreen

trees.

"Ermine"; the fur from a northern animal of the same name. It is very soft and white. Earls, nobles of rank, wore ermine on their robes to show their high birth.

"Pearl"; a white, lustrous jewel, or the beau-

tiful lining of some sea shells.

"Carrara"; a town in Italy, whence comes the finest white marble. Here Carrara means costly marble.

"Swan's down." Swans have fine soft down between their feathers. It protects them from cold in winter, and in summer they line their nests with it.

"Noiseless work"; covering everything with snow.

"Mound"; grave.

"Auburn"; a beautiful cemetery near Boston.

"Babes in the Wood"; an allusion to the old story of the children who were lost in the woods, and whom the robins covered with leaves to protect them.

"All-father"; God, the Father of all.

"Leaden"; gray and heavy, lead-colored.

"Arched"; curved.

"Deep-plunged woe"; a sorrow that plunged us deep in misery.

"Eyes that saw not". His eyes were so filled with tears that he could not see "Mabel," who is really his daughter Rose.

"My kiss was given to her sister". He was thinking so deeply of his lost daughter, that it seemed almost as though he kissed the dead lips.

"Folded close". The soft downy snow made him think of a soft, warm covering for the form of his little one. C. Form and Structure.

There are ten stanzas of four verses (lines) each, with the rhymes at the ends of the second and fourth verses only. The word snow is used four times in rhymes; the words rhyming with it are crow, below, woe and know. All the rhymes in the poem are perfect.

The meter is a varied iambic trimeter. The first and third lines of each stanza have an added unaccented syllable, while the second and fourth have just three full feet. Anapestic feet are used freely to improve the music; in fact, they are

nearly as numerous as the iambic feet.

The scansion of the first stanza may be indicated thus:

The-snow/had-be-gun/lin-the-gloam/ling And-bus' | i-ly-all' | the-night

Had-been-heap' | ing-field | and-high | way

With-a-si' lence-deep' and-white'

The scansion of the sixth stanza may be shown as follows:

Up-spoke'|our-own'|lit-tle-Ma'bel

Sav-ing-Fa'|ther-who-makes'|it-snow'

And-I-told' of-the-good' All-Fa' ther

Who cares' for-us-here' be-low'

They are musical stanzas and the finely chosen words add much to the melody.

Sentiment. Lowell had a little daughter, Blanche, who died shortly before this poem was composed, so we may be sure that it was written from a full heart. He begins by giving us one of the most beautiful pictures of a snow-storm

and of a snow-covered world that was ever written.

Compare Lowell's other descriptions of winter to be found in the second part of The Vision of Sir Launfal and Whittier's description in Snowbound.

When he has made us feel the softness, gentleness and beauty of the snow and caused us to forget that it is cold and damp, he speaks of himself. We can see him standing by the window looking out upon the beautiful pearl-clad world. He brings us right into his own presence and we can almost see the flocks of startled brown snowbirds whirling by. Not till now, when we are fully in sympathy with him, does he let us know that he has met with a deep, heart-breaking loss. Now we know what the soft flakes are hiding from sight, and our hearts go out with his.

Then his innocent little daughter comes in with the simple, common-place question which he answers so touchingly. Can you not see him with his arm around the child, telling her of the care of the Father who loves little children so dearly? Yet his mind cannot free itself wholly from his first great sorrow, though he remembers that calmness, resignation, and gentle patience fell over his heart as the soft snow falls flake by flake

from the leaden sky.

To the child, however, he speaks words that she will not fully understand until she, too, is grown and has met with sorrow: "It is only the merciful Father, darling, who can make fall that gentle comfort that heals and hides all suffering."

Once more our hearts are wrung with sympathy when with tear-filled eyes he gives the little maiden by his side the kiss that was for the silent lips in sweet Auburn. The little one, kissing back, could not know the grief of her father's heart or realize that another form than hers was clasped in his embrace.

How much better we know the great poet when he tells us his personal griefs in so touching a manner! How sweet is the lesson of patience and resignation when communicated in such a beau-

tiful poem!

E. Beauty and Effectiveness in Phrasing. Where in literature will you find more beautiful phrases, more effective figures, than abound in this poem? Notice particularly the following, and try to determine why each is remarkable:

"With a silence deep and white."

"Ermine too dear for an earl."

"Stiff rails softened to swan's down."

"The noiseless work of the sky."

"the leaden sky

That arched o'er our first great sorrow."

"The scar of our deep-plunged woe."

"Folded close in deepening snow."

F. Conclusion. The First Snowfall is one of the most perfect poems in our language. In beauty of composition, of music, of sentiment, and in deep religious feeling it can scarcely be excelled. Be guarded how you teach it; treat it reverently. Try to cause the children to love it, to wish to memorize it. If you see that you are not securing these results, leave the poem and take up something else. It is almost a sin to spoil it for any person.

## The Forsaken Merman

(Volume VIII, page 1)

One of the satisfactory poems for study in the middle years of school life is the one whose name heads this section of the Manual. It is a great favorite with most children who know it, but it has not found its way largely into school use. For both of these reasons it is worthy of study.

I. Preparation and General Plan. If you have but the one copy in your volume of Jour-NEYS, write out the poem neatly; or if you are pressed for time, take the book to school with you. There are nine good sections or stanzas in the poem; number these and let each pupil copy one stanza, until all are in their hands. It may require the spare time for several days, but you may be sure that nearly every pupil will have read the entire poem at least once, before the day of recitation. Each pupil has, then, one stanza from which to read, and under your direction has studied it in the usual way. In recitation you will call upon the pupils in order, each to read his own stanza and to answer questions upon it. For the second reading, and third, if desirable, let the pupils exchange papers so they will read stanzas new to themselves. Be sure to have a final reading by yourself, or by the best readers in the class, that shall be continuous and without interruptions; otherwise, your pupils will miss the beautiful unity of idea and fail to see the relations of the different parts.

II. Words and Phrases and Sentences. Where each pupil cannot have studied the whole selection it is well to begin with the study sentence by sentence. See that the meaning is clear. The following suggestions may be of assistance:

Page 1, line 6. "Wild white horses"; the breakers, where the waves are beaten into foam

and flying spray.

Line 7. "Champ"; gnash their bits.

Page 2, line 13. "Stream." The ocean currents resemble streams of water on land.

Line 17. "Mail"; scales. How could the snakes dry their mail?

Line 18. "Unshut." Do fish have eyelids? Is a whale a fish? Does a whale have eyelids? Do most people think of a whale as a fish?

Line 29. "Sate" is an old form for "sat." Can you find other old or unusual words or ex-

pressions? Why does the poet use them?

Page 3, line 4. "Merman." The literature of the ancients contained frequent allusions to mermaids, who were strange creatures with heads of beautiful, long-haired maidens, but with scaly bodies and the tails of fish. In pictures they are usually represented as sitting upon reefs holding a mirror in one hand and combing their long locks with the other. Holmes, in *The Chambered Nautilus*, speaks of the "cold sea-maids" who

"rise to sun their streaming hair." Mermen were not so often spoken of, but there are some allusions to them. In later times the mermaids were considered more as fairies, and there were many stories of human children being taken to live with the mermaids, and of the latter coming upon land to live like men and women. There was, too, a belief that sea-folk had no souls, and that a person who went to live with them would lose his soul. The beautiful picture on page 4 shows the forsaken family.

Line 4, from the bottom. "Leaded panes." The small panes of stained glass in the church windows are set in narrow leaden frames.

Page 6, line 14. "Heaths" and "broom." The English and Scotch heathers are little bushy shrubs that cover the hills and fields. They bear beautiful little bell-like pink or white flowers. The trailing arbutus, the blueberry and the wintergreen are some of our native plants belonging to the same family. The broom plant is another low shrub that bears rather large yellow blossoms, shaped like the flowers of peas and beans. The old-time country-folk used bundles of these shrubs for brooms.

Line 25. There have been several allusions to tides. If the pupils do not understand the subject, be sure to explain how different a shore looks at high and at low tide. The change is most noticeable where the water is shallow, for then long stretches of sea-bottom may be uncovered at low tide.

III. The Story. Bring out by questions

these facts which constitute the "plot," or incidents:

- 1. A merman who has a family of children (four, the artist says, page 4), has been deserted by his human wife.
- 2. The father and children are on shore trying to persuade the mother to return. The father feels that all must return.
- 3. He begs the children to call their mother once more, for he thinks that childish voices, wild with pain, may induce her to come.

4. He feels discouraged.

- 5. He tells how she became alarmed and left them at Easter time to return to her church and pray, that she might save the soul she feared she was losing.
- 6. The father and children had come on shore to find their mother. She was seen praying in the church, working at her spinning wheel at home, happy but apparently not wholly forgetful of her family in the sea, for she sighed and dropped a tear as she looked over the sand to the sea.
- 7. The father feels that his wife is cruel and faithless and that she has deserted, forever, himself and his family, the kings of the sea.

IV. The Characters. Question the pupils till they see clearly the persons.

1. The principal character is the deserted merman, a king of the sea. Ought he to expect his wife to stay with him?

2. The wife, a human being who has loved a merman, and who has a family of sea children,

but who has suddenly become awakened to the danger to her soul. Is she selfish? Ought she to have forsaken her family? Can she really be happy away from her husband and family?

3. The children. How many were there? How old were they? Were there both boys and girls? Do you think Mr. Reese had a clear idea of the family when he drew the picture (page 4)? There must have been at least three, for it is said that the mother tended the youngest well; at least one girl, for the mother sighed for the strange eyes of a little mermaiden.

4. The priest.

V. *Pictures*. Two series of pictures are kept side by side all the time; one of the land, and the other of the sea. Try to create a vivid scene from each.

First, on land: We can see a little town, nestling on the side of a bleak, wind-swept hill. an old English town with a white stone wall all around it. On the hill, which is too rough to be cultivated, grow great fields of heather, studded with the golden blossoms of broom-plant. A little graystone church stands surrounded by its vard, where the village dead are buried, for such was the old custom in England. The stones are at the head of the graves, and the walls of the church are rain- and storm-worn, but bright stained-glass windows in the building and flowers and trees among the graves make the place very beautiful. Some of the windows are clear, so that you can look through and gaze along the aisle bordered by high wooden pews and see the priest reading service, and, by one of the stone pillars, the merman's wife, her eyes steadily gazing at the bible in her lap. You are privileged, too, to peep into one of the thatched cottages, and see the mother turning the old-fashioned spinning wheel. From her house there is a wide view down the hill, across the bay and out to sea. At high tide the breakers dash madly against the shore, but at low tide there is a broad strip of silver sand, rocks covered with sea-weed, and in the low places, creeks and pools of salt water. Does the artist's picture represent high or low tide?

Second, at sea: Deep beneath the surface of the water where the waves toss and roar, where the surf and spray dash madly about, are great caverns strewn with white sands. It is cool down there in the depths and the light filtering through the clear green sea is weak and pale. The water streams through caverns swaving the exquisite sea weeds that line the walls; and outside, round about, whales, sea-snakes and all manner of water beasts swim in play or struggle for mastery. In one of the caverns stands a great throne of red gold, ornamented with graceful sea fringe, pearls and amber. From without one may gaze up to the amber-colored ceiling, or down to the pavement of lustrous pearl. It was this wondrous palace that the mermaid abandoned for the sake of her soul.

VI. Sentiment. It is, on the whole, a sad poem, though a few cheering thoughts are suggested by it. Without an attempt at classifica-

tion and analysis, here are a few choice ideas taken in order as they occur:

Page 1. "Children's voices should be dear to a mother's ear."

Page 3. "Long prayers in the world they say."

Page 5. "Oh joy, for the blessed light of the sun!"

Page 6. The last stanza shows very pleasingly the faithfulness of father and children, in contrast to the inconstancy of the mother.

VII. Beauty. Besides its sentiment, the poem gives us other beauties in great number. Here are some of them:

a. Unity. The poem has one idea running through it from beginning to end, an idea that is nowhere lacking, though at first it is not seen. What is the one idea? Grief, but not bitterness nor anger. Each succeeding stanza is seen to add something to this idea, till all our sympathies are enlisted for the forsaken children, more than for the father who does all the talking.

b. Meter and Rhyme. Both meter and rhyme are irregular, but that fact gives a pleasing variety to the poem and corresponds to the somewhat abrupt changes in the line of thought that at first make the poem rather hard to read. The pupils will be interested in comparing the lengths of lines in different stanzas and sometimes in different parts of the same stanza. It is easy to pick out the rhymes, to see how often rhymes are repeated in a stanza, and whether the lines are in couples or alternate.

c. Phrases. The following lines are quoted as those perhaps best worth study and remembrance. Let the pupil determine why they were selected as beautiful lines; that is, determine in what respect the lines are beautiful:

"Now the wild white horses play, Champ and chafe and toss in spray."

"The far off sound of a silver bell."

"Where the sea snakes toil and twine, Dry their mail and bask in the brine."

"A long, long sigh

For the cold, strange eyes of a little Mermaiden."

"A ceiling of amber,
A pavement of pearl."
"Heaths starred with bloom"

ams starred with bloom.

# The Petrified Fern

(Volume VII, page 352)

Some day when you want an interesting and delightful nature lesson that is a little out of the ordinary, get, if you can, a fossil fern. If you are in the city, doubtless you can get one from the museum, or, better yet, you may find that among your pupils there is some one who has such a specimen carefully treasured away. In some localities where the limestone rock comes to the surface, especially in the coal measures, these petrified ferns are very numerous. Show this to the class and get them all interested in it.

If you cannot get a specimen to use, you can find a picture in the encyclopedia or geology, or

you can tell the pupils how in some places it is possible to pick up from among the rocks on the surface of the ground oblong pieces perhaps a half inch thick, in which, when they are split open, you can see the impression of a fern, every vein showing plainly and looking as clear in the dull gray as it showed when alive in its green dress.

Tell the story of the fern something after this fashion:

"Hundreds and hundreds of years ago, so many years, in fact, that none of us can tell how many, somewhere in a valley, there grew a beautiful little fern, green and slender. It was as tender and delicate as the ones you can find in the woods now, and grew in just such a shady place. When the breezes crept down under the trees they waved the fern gracefully about so that it gently touched the tall rushes that grew above it and cast little shadows on the moss at its feet. Now and then a playful sunbeam darted through the crevices in the leaves and found the fern, and at night drops of dew stole silently in and made a glistening crown upon its head. But there were no children then to find it. It was long, long ago, when the earth was young and nowhere on its broad surface was a single human child.

"Out in the silent sea fishes larger than any that can be found now were swimming about. Across the plains of the earth animals of wonderful shapes and enormous size stalked clumsily and found their way into stately forests. No man ever saw growing such trees as waved their

giant branches over the earth, for then Nature made things on a grander scale than she does now. The little fern, however, was wild and simple, and lived in its home unnoticed and uncared for by any of the great creatures or the mighty trees. Still it grew on modestly in its own sweet way, spreading its fronds and becom-

ing more beautiful every day.

"Then suddenly one day the earth heaved up its mighty rocks and threw them about in every direction. The strong currents of the ocean broke loose and flowed over the land. drowned the animals, moved the plain, tore down the haughty woods and cast the great trunks about like straw. They broke the little fern from its slender stalk, and burying it deep in soft moist clay, hid it safely away.

"Many, many long centuries have passed since the day the useless little fern was lost. Millions of human beings have come upon the earth, have lived and been happy, have suffered, passed away, and have been forgotten. The soft, moist clay that clasped the fern hardened into rock and kept safely in its strong prison the delicate little frond.

"Then one day, not long ago, a thoughtful man studying Nature's secrets far and wide, found up in a valley where a stream had worn a deep fissure, a queer little rock. When he looked at it, he saw running over it a strange design, as though some fairy with its magic pencil had drawn the outline of a fern with every vein distinct, showing in every line the life of the little long-lost plant. It was the fern I told vou about.

"Isn't it strange that so delicate a thing as a fern could be kept clear and fine through all those thousands of years when the earth was changing and growing, and then finally be thrown up where a man could find it and read its whole history? Somebody, whose name we do not know, saw the little fern and wrote the beautiful lines which I now want to read to you."

(Here read the poem, *The Petrified Fern*, found in Journeys, Volume VII, page 352).

There are very few words or expressions in the poem that will require any explanation. At the end of the first stanza the phrase "keeping holiday" means that as there were no human beings on the earth, there was no real work being done.

At the end of the first line in the second stanza the word main is an old term that means ocean.

The last two lines of the third stanza are meant to show how different life has been on the planet since man came. Until he appeared there was no real agony; there was pain, for animals can suffer, but it takes a mind and soul to know agony. Man cannot live except with suffering and at a bitter cost.

Until the last two lines of the fourth stanza are reached the poem is merely a beautiful and musical narrative. The last two lines are the thought that comes to the poet when he considers the history of the little fern. It is thinking such thoughts as this that make the poet

different from ordinary men. You and I might see the impression of the fern and think it beautiful, but its beauty would not suggest to us the comforting idea that

* * * "God hides some souls away Sweetly to surprise us, the last day."

Our own poet Longfellow, in *The Builders*, voices a similar thought when he says:

"Nothing useless is, or low; Each thing in its place is best; And what seems but idle show Strengthens and supports the rest."

After you have presented these thoughts, read the poem again to the class. Call attention to its musical structure, its simplicity, the beauty of its expressions, and then read it a third time. It is one of those beautiful things which may well be committed to memory. It contains, too, a splendid language lesson, if the class will write the story in prose and try to bring out the meaning. Let them use freely the words of the poem, but require not only a different arrangement of words, but also that there shall be left no trace of rhyme or meter in their prose.

Study also in this connection The Bugle Song outline (Volume X, page 419), and the Ode to

a Skylark (Volume X, page 435).

#### IV. PICTURES AND THEIR USE

Read first from Talks with Parents in Volume X the section beginning on page 389. Studies of two pictures are there given and other good subjects for study are mentioned. Here we will discuss methods more fully and give other lessons.

To learn what a picture really contains, to appreciate its purpose and merit, we should study it systematically. The following topics suggest themselves:

- 1. The general view.
- 2. The details.
- 3. The center of interest.
- 4. The purpose.
- 5. The artist's conception and its appropriateness.
  - 6. Elements of beauty.

As in other cases, the best way to explain a method is to apply it. Accordingly, let us study by this method the picture, *Take Warning*, on page 41 of Volume I.

- 1. The general view. Here is a picture of a sailor looking at a rainbow in the sky.
- 2. The details. On the seashore are a barrel, a flagon, a post, stones, etc.; in the distance a village, some boats, a lighthouse on a point, and, away on the horizon, the outline of a ship under sail. Perhaps we have made a mistake; is the immediate foreground the deck of a ship?

The sailor is dressed in the customary garb: wide trousers; dark blouse; wide, square collar; flattopped cap, with the ends of the band flying. He is barefooted and stands back to us with one arm outstretched and the other half bent at the elbow.

3. The center of interest. The center of interest of most pictures is found near the center of the picture and in this case it is the sailor who attracts our attention to the point of secondary interest, the rainbow.

4. The purpose. The artist's intention is to illustrate one of the two lines below the picture.

5. The artist's conception and its appropriateness. The artist has chosen to represent the first line, and conceives the idea of making the attitude of a sailor, even when his back is turned to us, express the surprise and alarm he might feel when he sees in the east a beautiful bow, the sign of storm and disaster. To us it seems highly appropriate.

6. Elements of beauty. Perhaps this is not a beautiful picture, but it is a suggestive one, and we cannot but admire the way in which Mr. Werveke has brought out the lights and shades by the skillful use of lines, dots, and patches of clear black. The sailor's attitude, too, is cer-

tainly very expressive.

Another profitable study can be made on the halftone that faces page 204, in Volume X. Questions best induce an interest in a picture, but the questions should be asked systematically.

The following is a model on the picture named above, We Examined Our Treasure.

1. General view. How many men do you see in the picture? How does one differ from the other two? What do they appear to be do-

ing?

- 2. Details. What man is kneeling? How is he dressed? What is he looking at? What is the expression on his face? What can you say of the dress of the man who is standing? What has he in his hand? Can you tell the expression on his face? What is the third man doing? What has he in his hand? What expression has he on his face? What things are on the table? What can you see on the floor? What is the square object in the lower right hand corner? Is it full or empty? What kind of walls has the room? What kind of a floor? Where does the light in the picture come from? What do you think gives the light?
- 3. The Center of Interest. Are all the men looking in the same direction? Are all looking at the same things? Where did they come from? (Tell the story in part and read to the pupils the paragraph beginning on page 204, covering page 205, and extending a few lines on page 206.) What is the center of interest for the three men? On what does your chief interest center?
- 4. *Purpose*. What did the artist intend to do by means of this picture? Did he select an important and interesting event in the story?

5. Conception and Appropriateness. Would

you have thought of making the long chain the real center of interest to all three? Is it natural to think of the negro as kneeling on the floor, taking things out of the chest and handing them to the other men? Who is the man standing? Who is the man sitting? Would you have thought of drawing the three rings on the side of the chest? Was the chest very heavy? What were the rings for? Do you think the artist has given appropriate expression to his characters? Do you think the picture in general and in details appropriate to the paragraph the artist intended to illustrate? Has he made the story any clearer by his picture? Do you call the picture a success?

6. Elements of Beauty. Do you like the soft, warm tones of the picture, the smoothness and neatness of it all? Does the light bring out the jewels and riches? What does the light do to the face of the sitting men? What effect has it on the faces of the other two? Where are the shadows thrown? Do you think it makes the picture more beautiful to have the light come all from one spot in the center of the picture? What other beautiful things can you see in the picture? How does this picture differ in execution from the one on page 202? (In this picture the lights and shadows shade smoothly one into another and there are many different tones or shades of brown. In the other there is nothing but clear white and clear black; the effects of light and shade are produced by lines and dots and black patches. The

original of the former was made with ink and pen; the latter was painted with a brush.)

Is there a difference in the way the two pictures are made for the book? (Yes. The picture on page 202 is called a zinc etching. The original drawing was photographed on zinc and then the white parts were eaten out by acid, leaving the lines, dots and patches higher so that they would catch the ink in printing. The picture we have been studying is called a halftone. If you examine it under a microscope you will see that the ink is put on in minute dots. The original painting was photographed on copper through a screen with minute meshes: then the lines were etched out, leaving the wonderfully minute dots which print from the ink. The halftone process is much more expensive than the zinc-etching process and the results are far superior.

It may be interesting to know that the colored plates in Journeys are made by the expensive four-color process, the finest way yet discovered to print reproductions of water colors or oil paintings. The pictures here are just like the originals in color, though they have been reduced in size. The paintings were photographed four times, each photograph was lithographed; that is, engraven upon stone. The first photograph shows all the outlines and all the colors, and is printed from a stone in black; the second photograph is taken in such a way that only the red of the painting shows and this is printed from its stone in red ink over the black print from the first stone; the third photo-

graph shows only the blue colors, and from the stone made from this, blue ink is printed over the black and red; then from the fourth stone made from a photograph which showed only the yellow colors, yellow ink is printed over the impressions made from the other three places. Every colored picture in the books actually passed four times through the big presses and all the purples and greens, the violets and other shades and tints are made by the overlapping and intermingling of the three primary colors, red, blue and yellow.)

But to return to the study of the pictures in Journeys. After the pupils have been taught to observe properly, you have in the pictures numberless interesting subjects for language exercises. A good, clear-cut description of a picture is worth reading and to write one means thought and study. The exercise may be varied by giving the picture to the class to describe before they have any knowledge of the subject and then asking them to call their imaginations into play and write a story to fit the picture. Later you may read them the story the artist meant to illustrate.

### V. STORY TELLING

(Volume X, page 397)

The teacher who can tell stories well has in that power great advantage in her work. However, every teacher can learn to be a good story teller, and it is the function of this article to help her to do so.

A well-told story is always interesting and may be used for many purposes in school. A

few of these are the following:

1. Valuable information may be given in such a way that it will be remembered.

2. Moral lessons and instruction in manners

can be given most effectively.

- 3. It is one of the best ways to teach consideration for the rights and feelings of others, and kindness to animals.
- 4. A short, amusing story told at the right time will help to break up disorder and revive flagging interest in study.

5. Distasteful problems in arithmetic become

fascinating when put in story form.

6. History and geography lessons innumer-

able may be given as stories.

7. A story told to a language class may become the basis for many conversational lessons and written exercises. One of the hardest problems some teachers meet is to induce their pupils to talk freely. They will enjoy talking about an interesting story. Most pupils like to write

when they have something interesting to write about. They will be happy in writing what the teacher told, in writing their opinions of the character and acts of the people who appear and in writing a good story for the teacher to tell.

8. There is no better way to introduce a child to a great literary classic than by telling

the story of it in simple form.

The whole of the article beginning on page 397 is valuable to teachers, and the principles given on page 399 are worth learning. In fact, so important are they that we will repeat them here in substance, with the modifications and explanations necessary to make them perfectly applicable to the teacher who has a large mixed audience. The parent, you know, has few listeners and they have much in common. The principles, then:

- 1. Use Your Own Words. Simple words; graphic, commonplace words are the best. The older pupils will be just as much entertained, and the younger ones can understand better. On the other hand, do not talk down to their level; they will resent the idea and laugh at you. Keep on their level. That means that you must be sure you know your audience before you begin to talk.
- 2. Talk Naturally. Forget that you are telling a story for the effect it will produce. Forget yourself. Tell the story as you would tell them an incident you saw on the way to school that morning.
  - 3. Look Your Pupils in the Eyes. Find the

responsive eyes and get your inspiration from them; seek out the dull and uninterested eyes and talk to them till they brighten up and respond to your enthusiasm. Let every pupil know that you have looked him square in the face at least once, and make everyone feel you are talking straight at him.

4. Supply Many Details. Children love them; their lives are made up of little things. Don't think you are ignoring the real story by your additions. The details you give are probably the very ones the author of the original story intended you to supply from your own imagination as you read. Under this head comes the giving of names to characters; descriptions of clothes, of facts, of feelings; the addition of new incidents.

The recital of a bare plot is not an interesting story. For instance: "A boy on his way to school found a yellowbird's nest with four little birds in it," is the recitation of a bare plot. Is it interesting? Would the story appeal to children? What do you think of the form following?

"John told me an interesting story this morning. As he was coming to school today he saw a little yellowbird fly from the bushes by the big tree at the corner of Mr. Brown's yard. He parted the leaves and looked into the bush, but for quite a while he could see nothing. At last, however, he spied a pretty little nest in the fork of a limb and so low that he could look right down into it. John must have made some

noise, because when he looked in he saw four little, wide-open red mouths, and that was about all. Of course, there were little half-naked bodies under the gaping mouths, but he couldn't see them, for each little bird was shaking his head about, stretching it up higher and higher and opening its mouth wider and wider. You see, to each little bird a rustling sound meant that the mother bird had come back with a bit of tasty breakfast in her mouth. When the wee babies found that they had made a mistake they closed their mouths, drew down their heads and packed themselves away so tightly that I'm sure they can't be cold while their mother is away."

5. Be Intimate and Personal with Your Audience. Express your opinion now and then as your own; interrupt the story occasionally (not often enough to spoil the interest) by asking for the ideas of the pupils. Let them guess, sometimes, at the outcome of the story. Make them feel that they are an important and intimate part of the exercise. Sometimes they will help you wonderfully.

6. Use Direct Discourse Whenever Possible. Make your characters speak in their own words. Say, "John said, 'I saw the nest,'" rather than,

"John said that he saw the nest."

7. Keep the Climax Out of Sight as Long as Possible. Curiosity is a large factor in interest, and if the children know "how the story is coming out" you are liable to lose their attention. However, you will find that some stories will

prove such favorites to young children that they will call for the tales again and again. Occasionally small children are very particular about the way in which a story is repeated—there must be no deviations from the way in which it was first told. You may congratulate yourself on having told the story well, if the children ask for its repetition, and if they criticise your second telling you may know you did very well in your first attempt.

8. Be Enthusiastic; Be Dramatic. Throw yourself into the tale; see what you are describing; feel what your characters feel, and enjoy the story itself. Speak distinctly; use clear, sympathetic tones; speak slowly or rapidly as the action demands, and use pauses effectively. Don't be in a hurry. See that your face expresses your feelings, that your attitudes are easy and your gestures appropriate and graceful. Act your part.

9. Do not Preach. Tell the story so the moral, if there is any, may be seen and felt

without your striving to point it out.

10. Talk the Story Over Freely with Your Pupils. Try to get their ideas, rather than to give your own. You can tell whether you have succeeded and what your faults in narration have been.

JOURNEYS THROUGH BOOKLAND furnishes material for countless good stories. Whatever interests the teacher in her reading she may feel sure she can present in such a way as to make it interest her pupil. On page 400 of Volume

X is given a brief list of good subjects, but there are many more just as satisfactory.

Let us take, for example, Browning's poem Hervé Riel (Volume IX, page 53). (By the way, you can find the pronunciation for that name and for many other different words in the Glossary at the end of the volume.) We will set about the preparation of it together. First we will read the note and then the poem. * * * It is a stirring thing, a noble monument to a noble man. It is worth the telling. We will read through it again and mark the passages that contain the incidents that make the story, so that we may not have to hesitate for ideas after we begin to talk. * * * Really, the plot is more simple than we thought. It is merely this: "The French fleet, defeated by the English, arrives off the harbor of St. Malo. They call for pilots, but none will try to conduct the big ships through the dangerous channel, and the captains decide to wreck and burn their ships, so the English may not capture them. Just at this time a simple Breton sailor offers to pilot the vessels through, under penalty of death. The commander puts him in charge of the fleet and he takes them safely into the harbor. The English arrive just too late to do any damage, and the French commander, grateful to his deliverer, offers him any reward he may wish. The Breton laughs and asks for one day's leave to go and visit his wife who lives nearby."

Let us consider the persons. Evidently Hervé Riel is the only one we need mention by name.

We could give him a simpler name, but if the story is true, everyone ought to remember him. We must try to make him seem alive. We must make his deed seem great and must make a point of his patriotic devotion and of his beautiful love for his wife.

Now we are ready to talk, as soon as we have thought a little and assured ourselves that we are in the right spirit. So, facing our audience of

small children, we begin:

I've just been reading Hervé Riel, a story that I like so much I must tell it to you. A long time ago, before there was a (name your town), really before there was a United States, there was a long war across the ocean between the great nations, England and France. There had been a bloody battle between their navies, and the French had been beaten. Still twenty-two of their ships escaped, sailed to their own country and arrived outside the harbor of Saint Malo. But they were not safe, by any means. English were close behind and could soon overtake and capture or destroy all the French vessels, and put to death many of their crews. Inside the harbor the French knew they would be safe, for no English vessel could get through the long, crooked channels without a pilot, and no Frenchman would lead the English.

Without even waiting to anchor, the captains made signals for pilots and many skilled ones came off to the ships. When the pilots heard that the French were crippled and must get into the harbor they laughed at the captains.

"Go through there now?" they said. "Why, you can't do it. Don't you see it's low tide and the rocks are showing everywhere? The channel is crooked and very dangerous at high water and now you could not get your smallest ship through safely, let alone such a large ship as the *Formidable* here, with her ninety-two big guns. It can't be done."

Nothing could change the minds of the pilots. They knew their business thoroughly. So the captains met to decide what they should do. The

commander addressed them, saying:

"The English are at our heels. What shall we do? Do you want them to tow us all, one behind the other, back to their country to become their prizes? Not I. Better run all the ships aground, set fire to them, and escape ourselves, if we can."

The brave captains all looked at their commander. Every man shut his teeth together, set his brows, and with flashing eyes said, "Speak the word; we will obey."

But the commander never gave his order! Right into the excited group stepped a man; not a captain, not even a second mate; just a plain, simple sailor who lived near Saint Malo. He had not even joined the fleet of his own will, but had been seized and carried on board long before the battle, because the navy was short of sailors. You might think he would want revenge for being taken away from his home and his fishing. Did he? At first he was too much

excited to speak, but in a moment he stormed out:

"What's the matter with you pilots? Are you mad, or fools, or cowards, or have the English bought you body and soul? Don't talk to me of rock and shallow places and crooked channels! Haven't I sailed these waters for years, and don't I know every shallow place, every dangerous turn, every inch of the way? You cowards! There's a way through, I tell you."

Then Hervé Riel turned to the commander and shouted, "Put me in charge of this ship, the biggest, this *Formidable*, and I'll steer her through. Make the others follow me closely. They'll all come safely in. Try me; I'll do it. I haven't much to offer for the chance, but if this ship so much as touches her keel on a hidden rock, you may cut off my head. Let me try, sir."

The commander replied, "We have not a second to spare. You're admiral here! Take the helm and lead us through!"

Hervé Riel was as prompt as the commander, and seizing the tiller, he soon had the great ship sailing along under perfect control. She went into the narrow channel, with the great rocks high on both sides. The waves beat up angrily and the breakers threw their spray high over the decks. With eyes fixed on the channel and both hands on the helm, he guided the staunch vessel on their winding course. Time and again it seemed as though she must be wrecked, but just at the moment of greatest danger Hervé Riel shifted the helm, and the stately ship moved

safely on. With hearts beating high, the officers watched the wonderful deed, and the frightened sailors clung speechless to the rail. Finally, between two great rocks that seemed to block the channel completely, the ship sailed majestically into the harbor, and Hervé Riel had kept his promise. Not once had the great *Formidable* touched her keel to a rock; not a scratch, except the battle scars, marred her fair sides.

After her, one by one, came the other ships of the squadron, till all were anchored safely in the harbor. Just as the last ship came to anchor, the English fleet, coming up in helpless anger, began to throw shells across the passage. The French, however, were out of range and could laugh at the fruitless attempts of their enemy. With one voice the captains and sailors of the rescued fleet shouted, "Hervé Riel! Hervé Riel! Now, let the king of France reward the man who has saved his fleet!"

And what of the brave sailor? He stood calm and quiet without a gleam of pride in his frank, blue eyes. Just the same man as he was before his gallant deed, he answered the Commander's call and stood before him.

"My friend," began the Commander, "I can scarcely speak, but you know praise comes from the heart and not from the lips. You have saved the fleet from certain destruction and have preserved the lives of many of your countrymen. No reward is too great for you. Ask what you will and it shall be granted."

Hervé Riel's blue eyes danced with merriment

as he said, "Now that my work is over I would like, if I may have it, one whole day to visit my wife whom I call Beautiful Aurora and who lives just a little way from Saint Malo. That is all I want. May I go?"

You can imagine whether or not his request was granted.

Now, do you know, that brave act was forgotten; Hervé Riel was forgotten for many centuries. No monument was erected to his memory; there seemed nothing to keep the patriotic man alive in the hearts of his countrymen. But one day, not so many years ago, Robert Browning, the great English poet, heard the story, and he was so moved by the heroic deed and the quiet humor of the man, that he wrote a fine, manly poem and called it *Hervé Riel*, so that it should remain as a monument to the patriotism and character of the simple French sailor. Some day we will read the poem.

If the children are older and studying history, we would give more of an idea of the place, make the names and dates more prominent, and show what the effect of saving the ship really was. The poem is an excellent one, but most children do not care for it till they have heard the story and have studied the text. Then they are delighted with it and will read it again and again. It has been many years since the writer of this first read  $Herv\acute{e}$  Riel, but he has never wearied of it and cannot read it now without a thrill of admiration for the hero and for Browning's monument.

When you tell the story, do not try to tell it as this has been told. Use *your* words, select for emphasis the parts that appeal to *you* and give your pupils just the ideas that *you* have conceived.

## VI. MEMORIZING

(Volume X, page 401)

What is said in *Talks with Parents* on this subject is as valuable for teachers as for parents, and the list of good selections at the end of the

article will be particularly helpful.

To assist the teacher still further, we append a few pages of quotations taken at random from the volumes. They will prove handy when the teacher is pressed for time, and the references to volume and page will enable the busy person to find the context readily, if that seems desirable.

## One Hundred Choice Quotations

(Volume I)

Early to bed, and early to rise, Makes a man healthy, wealthy and wise.

—Page 8.

Had it not been for your buzz I should not even have known you were there. —Page 67.

The Rock-a-by Lady from Hushaby street,
With poppies that hang from her head to her
feet. —Page 90.

I saw the dimpling river pass And be the sky's blue looking-glass.—Page 128.

In through the window a moonbeam comes, Little gold moonbeam with misty wings.

—Page 131.

Oh, the world's running over with joy.

—Page 146.

The honorable gentleman has not told us who is to hang the bell around the Cat's neck.

—Page 203.

Here is the mill with the humming of thunder,
Here is the weir with the wonder of foam,
Here is the sluice with the race running under—
Marvelous places, though handy to home.

—Page 363.

Then she smooths the eyelids down Over those two eyes of brown— In such soothing, tender wise Cometh Lady Button-Eyes.

—Page 382.

One must be content with the good one has enjoyed. —Page 395.

## (Volume II)

Did you ever hear of a bird in a cage, that promised to stay in it?

—Page 2.

The very violets in their bed Fold up their eyelids blue.

—Page 35.

Oh, not in cruelty, not in wrath, The Reaper came that day; 'Twas an angel visited the green earth, And took the flowers away.

-Page 41.

It matters nothing if one is born in a duck yard, if one can only be hatched from a swan's egg.

—Page 57.

Rejoice in thy youth, rejoice in thy fresh growth, and in the young life that is within thee.

-Page 97.

You are more than the Earth, though you are such a dot—

You can love and think, and the Earth cannot.

—Page 244.

Thank him for his lesson's sake,
Thank God's gentle minstrel there,
Who, when storms make others quake,
Sings of days that brighter were.

—Page 253.

You must expect to be beat a few times in your life, little man, if you live such a life as a man ought to live.

—Page 288.

Those that wish to be clean, clean they will be. —Page 293.

# (Volume III)

Reckon not on your chickens before they are hatched.

—Page 69.

He saw the rocks of the mountain tops all crimson and purple with the sunset; and there were bright tongues of fiery cloud burning and quivering about them; and the river, brighter than all, fell, in a waving column of pure gold, from precipice to precipice, with the double arch of a broad purple rainbow stretched across it, flushing and fading alternately in the wreaths of spray.

—Page 151.

In darkness dissolves the gay frost-work of bliss. —Page 186.

Peace and order and beauty draw Round thy symbol of light and law.

—Page 477.

# (Volume IV)

Prince thou art,—the grown up man
Only is republican. —Page 3.

O'er me, like a regal tent, Cloudy-ribbed, the sunset bent, Purple-curtained, fringed with gold, Looped in many a wind-swung fold.

—Page 6.

Now in memory comes my mother, As she was long years agone, To regard the darling dreamers Ere she left them till the dawn.

—Page 8.

Lips where smiles went out and in.—Page 32.

All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls.
—Page 37.

I chatter over stony ways, I've little sharps and trebles, I bubble into eddying bays, I babble on the pebbles.

—Page 194.

For men may come and men may go, But I go on forever.

—Page 195.

And looks the whole world in the face, For he owes not any man.

—Page 227.

Thus at the flaming forge of life Our fortunes may be wrought; Thus on its sounding anvil shaped Each burning deed and thought.

-Page 229.

And when the arrows of sunset
Lodged in the tree-tops bright,
He fell, in his saint-like beauty,
Asleep by the gates of light.

-Page 274.

And then through the flash of the morning light, A steed as black as the steeds of night, Was seen to pass as with eagle flight.

—Page 378.

Noiselessly as the springtime Her crown of verdure weaves, And all the trees on all the hills Open their thousand leaves.

-Page 426.

## (Volume V)

Who dies in youth and vigor, dies the best,
Struck through with wounds, all honest, on the
breast.

—Page 52.

the knotted column of his throat,
The massive square of his heroic breast,
And arms on which the standing muscle sloped,
As slopes a wild brook o'er a little stone,
Running too vehemently to break it.

—Page 325.

Ye think the rustic cackle of your bourg The murmur of the world!

—Page 331.

For man is man and master of his fate.

—Page 335.

## (Volume VI)

Perseverance gains its mead And Patience wins the race.

—Page 42.

Forever float that standard sheet!

Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner streaming o'er us?

—Page 130.

He has sounded forth the trumpet that shall never call retreat;

He is sifting out the hearts of men before his judgment seat:

O, be swift, my soul, to answer him! be jubilant, my feet!

Our God is marching on.

—Page 132.

Silence! ground arms! kneel all! caps off!
"Old Blue-Light's" going to pray.
Strangle the foe that dares to scoff!

Attention! It's his way. —Page 133.

To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his gods.

—Page 246.

When by my bed I saw my mother kneel,

And with her blessing took her nightly kiss; Whatever Time destroys, he cannot this;— E'en now that nameless kiss I feel. —Page 372. Sweet and low, sweet and low.

Wind of the western sea;

Low, low, breathe and blow,

Wind of the western sea! Over the rolling waters go,

Come from the dying moon, and blow,

Blow him again to me;

While my little one, while my pretty one, sleeps.

—Page 372.

The heavens declare the glory of God; and the firmament showeth his handiwork. Day unto day uttereth speech, and night unto night shew-

eth knowledge. There is no speech nor language where their voice is not heard. —Page 387.

I had rather be a doorkeeper in the house of my God than to dwell in the tents of wickedness.

—Page 390.

He will not always chide: neither will he keep his anger forever.

—Page 391.

When I was a child, I spake as a child, I felt as a child, I thought as a child; now that I am become a man, I have put away childish things.

—Page 394.

And the sheen on their spears was like stars on the sea.

Where the blue wave rolls nightly on deep Galilee. —Page 395.

Whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people and thy God my God. —Page 399.

For we are all, like swimmers in the sea, Poised on the top of a huge wave of fate, Which hangs uncertain to which side to fall.

-Page 445.

# (Volume VII)

Mid pleasures and palaces though we may roam, Be it ever so humble, there's no place like home. —Page 6.

"God bless us everyone!" said Tiny Tim.
—Page 97.

All hail'd, with uncontroll'd delight

And general voice, the happy night, That to the cottage, as the crown, Brought tidings of Salvation down.

—Page 151.

The short and simple annals of the poor.

—Page 158.

The paths of glory lead but to the grave.

—Page 158.

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

—Page 159.

Along the cool, sequestered vale of life They kept the noiseless tenor of their way.

—Page 161.

He gained from Heaven ('twas all he wished) a friend. —Page 164.

Sloth, like rust, consumes faster than labor wears; while the used key is always bright.

—Page 208.

He that riseth late must trot all day, and shall scarce overtake his business at night; while laziness travels so slowly that poverty soon overtakes him.

—Page 209.

Have you somewhat to do tomorrow? Do it today. —Page 210.

For want of a nail the shoe was lost; for want of a shoe the horse was lost; and for want of a horse the rider was lost.

—Page 212.

Beware of little expenses; a small leak will sink a great ship. —Page 213.

'Tis foolish to lay out money in the purchase of repentance. —Page 214.

Fools make feasts and wise men eat them.

—Page 214.

'Tis hard for an empty bag to stand upright!
—Page 217.

Experience keeps a dear school, but fools will learn in no other.

—Page 219.

That inward eye Which is the bliss of solitude.

—Page 287.

Then doth thy sweet and quiet eye Look through its fringes to the sky.

—Page 291.

The bonny lark, companion meet,
Bending thee 'mang the dewy weet
Wi' spreckled breast,
When upward springing, blithe to greet
The purpling east.—Page 295.

He prayeth well, who loveth well Both man and bird and beast. He prayeth best, who loveth best All things both great and small.

—Page 351.

The rank is but the guinea's stamp, The man's the gowd for a' that!

—Page 454.

By fairy hands their knell is rung By forms unseen their dirge is sung.

—Page 457.

Still stands Thine ancient Sacrifice, An humble and a contrite heart. Lord God of Hosts, be with us yet, Lest we forget—lest we forget!

-Page 472.

# (Volume VIII)

The remarkably adult yet innocent expression of their open and serene eyes is very memorable. All intelligence seems reflected in them. They suggest not merely the purity of infancy, but a wisdom clarified by experience. Such an eye was not born when the bird was, but is coeval with the sky it reflects. The woods do not yield such another gem. —Page 91.

Sounds of vernal showers
On the twinkling grass,
Rain-awakened flowers,
All that ever was
Joyous, and clear, and fresh, thy music
doth surpass.—Page 108.

Imagine a stream seventy yards broad divided by a pebbly island, running over seductive riffles and swirling into deep, quiet pools where the good salmon goes to smoke his pipe after his meals.

—Page 119. I once had a sparrow alight on my shoulder for a moment while I was hoeing in a village garden, and I felt that I was more distinguished by that circumstance than I should have been by any epaulet I could have worn. —Page 132.

For the from out our bourne of Time and Place

The flood may bear me far, I hope to see my Pilot face to face

When I have crost the bar. —Page 184.

And while in life's late afternoon
Where cool and long the shadows grow,
I walk to meet the night that soon
Shall shape and darkness overflow,
I cannot feel that thou art far,
Since near at hand the angels are;

And when the sunset gates unbar, Shall I not see thee waiting stand,

And, white against the evening star, The welcome of thy beckoning hand?

—Page 235.

He who, from zone to zone,

Guides through the boundless sky thy certain flight,

In the long way that I must tread alone,

Will lead my steps aright. —Page 244.

Go tell the Spartans, thou that passeth by, That here, obedient to their laws, we lie.

-Page 447.

## (Volume IX)

Thermopylae had her messenger of defeat:
The Alamo had none.—Page 35.

Write me as one who loves his fellow men.

—Page 78.

England expects every man to do his duty.
—Page 229.

An' Oh! be sure to fear the Lord alway! An' mind your duty, duly, morn and night!

—Page 257.

They never sought in vain that sought the Lord aright. —Page 257.

The best acid is assiduity. —Page 267.

## (Volume X)

When beggars die, there are no comets seen; The heavens themselves blaze forth the death of princes.—Page 76.

Cowards die many times before their deaths; The valiant never taste of death but once.

—Page 76.

Et tu brute! Then fall, Cæsar. —Page 86.

Surely man is but a shadow, and life a dream.

—Page 232.

—All service ranks the same with God.

-Page 249.

The year's at the spring, And day's at the morn; Morning's at seven; The hillside's dew-pearled: The lark's on the wing; The snail's on the thorn; God's in his heaven—All's right with the world.

—Page 251.

For what are the voices of birds—
Ay, and of beasts—but words, our words,
Only so much more sweet?
—Page 263.

I will pass each, and see their happiness, And envy none—being just as great, no doubt, Useful to men, dear to God as they!

—Page 267.

The quotations above are arranged in the order of their appearance in Journeys Through Bookland. This will enable the teacher to locate them easily. The lines cover a wide range of thought and will furnish an endless variety of material for stories, comment, question and conversation. Some of them cannot be appreciated without a knowledge of their setting in the original poem or prose selection, while others are complete and perfect as they stand.

One of the best ways to teach a poem or selection is to begin by creating an interest in a quotation from it. For instance, "Write me as one who loves his fellowmen," will lead the way to an acquaintance with the old favorite Abou Ben Adhem. In fact, only after the poem has been read and appreciated will a person get the full force of the idea, "Write me as one who loves

his fellowmen,"

#### VII. SUPPLEMENTARY BOOK LISTS

(Volume X, page 448)

The brief article beginning on page 448, though written for parents, will be interesting to teachers, and the lists beginning on page 452 will be found exceedingly helpful. Many of the books will be found in school libraries and the classification of the lists will enable the teacher to use wisdom in her recommendation for outside or supplementary reading, even if she is not familiar with the books themselves. It should be remembered that as a general thing children prefer to read the things that are easy for them and that it is not well to recommend many books that are even on a level with their reading in class. Many pupils go to the public library for books and they are always glad of suggestions concerning interesting books related to school exercises.

It not infrequently happens that teachers are consulted by school boards concerning additions to the school library, and no better service can be rendered the district than to recommend the books listed in Volume X.

When new books have been obtained for the library the teacher should take some favorable opportunity to tell the pupils about each of the books, or to read interesting extracts from them. Unused books are worse than no books.

## VIII. CONTENTS AND PLAN OF "JOURNEYS THROUGH BOOK-LAND"

(Volume X, page 440)

Every teacher should read the eight pages that begin with page 440. As each feature of the books is described, take some volume and verify the comments. Learn where the tables of contents, the lists of illustrations, the glossaries and the index are to be found, so that you can turn to any one promptly when you wish to find it.

You can spend several hours very profitably in a general study of the set. It is the almost universal custom of people who know books to give each a general examination before beginning to read it. In the case of a set of books it is highly advantageous to look through each volume sufficiently to gain a comprehensive idea of the whole series. There is a certain unity and harmony pervading the volumes. In this set the ten are a unit, but it is a unit composed of ten units. Each volume has its individual peculiarities, but all the books are harmonious. The purpose of the first examination is to learn the secret of the unities, to understand the peculiarities, and to appreciate the harmony.

Cross-references in books are intended for service, and the teacher will do well to accustom himself to the habitual use of them. References from the Manual to Journeys will be so frequent that the former will be of little value with-

out the latter.

# "JOURNEYS" IN THE CLASSROOM



### "JOURNEYS" IN THE CLASSROOM

#### INTRODUCTION

To the teacher, the greatest value of Journeys Through Bookland undoubtedly lies in the assistance it gives in the teaching of reading, in the broadening and deepening of culture and in the formation of right habits, the development of character. Yet as soon as that is said we begin to think of the other uses to which the books may be put and we are tempted to modify the statement. There is not a branch of school work in which Journeys may not be used with profit, and in some its profit is inestimable.

Perhaps you will say that it cannot be used in arithmetic classes. Doubtless there is very little use for the books in that branch, but there are several selections of a mathematical turn and numerous stories which require the same style of reasoning that is employed in arithmetic. Even among the nursery rhymes is one that is purely arithmetical (Volume I, page 35). Three Sundays in a Week (Volume VII, page 255) and The Gold Bug (Volume X, page 172) are stories of the type that require mathematical reasoning. However, the real value and assistance to the pupil in arithmetic comes in that style of study which is discussed in this MANUAL and in Talks with Parents (Volume X, page 375), under the title Close Reading. But let us proceed to subjects of greater importance.

It is in reading, language, geography and history that we find JOURNEYS THROUGH BOOKLAND of the greatest assistance.

#### I. READING

(Volume I, pages 3-56)

The prime motive of Journeys Through BOOKLAND is to teach through reading. It gives many standard and classic masterpieces and furnishes abundance of material for reading. Accompanying many of the selections are studies and comments intended to encourage intelligent and appreciative reading on the part of the chil-All of this, selections, comments and studies, is available for class use. In Volume X, beginning on page 355, under the head of Talks with Parents, this matter is systematized for parents, but it is equally helpful for teachers. Accordingly, the first part of this MANUAL is based on the Talks with Parents and presents the whole subject from the teacher's standpoint. The major portion of that section is given up to the various phases of literary reading, and accordingly it is unnecessary to continue the subject here. The topic Journeys in the High School, in this Manual, also contains some good suggestions on reading.

#### NURSERY RHYMES

When a child is taught the little nursery rhymes which seem to be meaningless jingles he is really peeping into the fields of literature, taking the first steps in those journeys that will end in Shakespeare, Browning and Goethe. When his infantile ear is caught by the lively rhythm and the catchy rhymes, he is receiving his first lessons in poetry. That the lessons are delightful now he shows by his smiles, and in middle life he will appreciate the joy more keenly as he teaches the same little rhymes to his own children.

Most children know the rhymes when they come to school and they will like to read them there. A child's keenest interest is in the things he knows. Later, perhaps in the high school or the grammar grades, he will be interested again in learning that the rhymes are not wholly frivolous and that there may be reasons why these rhymes should have survived for centuries in practically unchanged forms. Some of the facts that may be brought out at various times are the following:

I. There is a hidden significance in some of

the nursery rhymes. For instance:

a. Daffy-Down-Dilly (page 3). In England one of the earliest and most common of spring flowers is the daffodil, a bright yellow, lily-like blossom, with long narrow green leaves all growing from the bulb. The American child may know them as the big double monstrosities the florist sells in the spring, or he may have some single and prettier ones growing in his garden. The jonquil and the various kinds of narcissus are nearly related, white or white and pink flowers. The picture on page 3 of Journeys Through Bookland shows in the lower left-

hand corner a few daffodils growing. In the picture, too, may be seen some old English houses which help to indicate where this rhyme originated.

Miss Daffy-Down-Dilly, then, in her yellow petticoat and her green gown, is the pretty flower; and the rhyme so understood brings a breath of spring with it.

b. Humpty Dumpty (page 26). This is really a riddle of the old-fashioned kind. There are many of them in English folk lore. Usually a verse was repeated and then a question asked; as, "Who was Humpty Dumpty?" The artist has answered the question for us in the picture. Possibly many people who learned the rhyme in childhood never thought of Humpty as an egg.

What answer would you give to the question, Who was Taffy (page 51)? For similar riddles, see *Nancy Netticoat* (Volume I, page 105), *The Andiron* (page 176) and *St. Ives* (page 210).

II. Some were intended to teach certain facts. For instance:

a. When children were taught the alphabet as the first step to reading, The Apple Pie (page 23) gave the letters in their order, including the obsolete "Ampersand."

b. As children grew a little older and could begin to read what they already knew, things in which the same words were many times repeated were helpful. Two examples are The House that Jack Built (page 37) and There Is the Key of the Kingdom (page 33).

c. The numbers from one to twenty were

taught by One, Two (page 35).

d. The days of the week were taught by Solomon Grundy (page 30), which with its amusing provision for repetition is sure to catch the fancy of a child and keep his thoughts on the words.

III. Some of them teach kindness to animals:

a. Dapple Gray (page 54).

b. Ladybird (page 12). This is sometimes known as ladybug, and the bug is the little, round, reddish beetle whose wings are back-dotted. It is a pretty, harmless beetle that gardeners like to see around their plants. Children repeat the rhyme when they find the beetle in the house and always release it to "fly away and save its children."

c. Poor Robin (page 27).

d. Old Mother Hubbard's amusing adventures with her dog (page 28) leave a very kindly feeling toward both.

IV. Some are philosophical, or inculcate moral precepts or good habits, in a simple or

amusing way.

a. Early to Bed (page 8).

b. Little Bo-Peep (page 19). Is it not better to let cares and worries alone? Why cry about things that are lost?

c. Three Little Kittens (page 34) suggests

care for our possessions.

d. There Was a Man (page 36) has the same idea that we often hear expressed in the proverb, "A hair from the same dog will cure the wound."

- e. Rainbow in the Morning (page 41) has some real weather wisdom in it.
- f. There Was a Jolly Miller (page 43) gives a good lesson in contentment.

g. A Diller, a Dollar (page 45).

h. See a Pin (page 21) suggests in its harmless superstition a good lesson in economy.

i. Little Boy Blue (page 7) makes the lazy

boy and the sluggard unpopular.

j. Come, Let's to Bed (page 6) ridicules

sleepiness, slowness and greediness.

- V. Mother's loving care, at morning and evening, when dressing and undressing the baby or when putting the little folks to bed, have prompted several of the rhymes:
- a. This Little Pig (page 4) the mother repeats to the baby as she counts his little toes.
- b. Pat-a-Cake (page 9) is another night or morning rhyme; and here mother "marks it with" the initial of her baby's name and puts it in the oven for her baby and herself. Another of similar import is: Up, Little Baby (page 10).

c. Diddle, Diddle, Dumpling (page 41) has kept many a little boy awake till he was safely

undressed.

- d. What an old rhyme must Bye, Baby Bunting be (page 11)! It goes back to the days when "father went a-hunting, to get a rabbit skin to wrap baby Bunting in." Some one, more recently, has added the idea of buying the rabbit skin.
- e. The simple little lyric which closes the section of Nursery Rhymes (page 55) has filled

many a childish soul with gentle wonder, and many a night-robed lassie has wandered to the window and begged the little stars to keep on lighting the weary traveler in the dark.

VI. Some of the rhymes are pure fun, and, as such, are worthy of a place in any person's

memory:

a. There Was an Old Woman (page 10); Great A (page 11); Jack Be Nimble (page 12); To Market, to Market and There Was a Monkey (page 20); Goosey-Goosey (page 22); Hey, Diddle, Diddle (page 25); There Was a Rat (page 26), and others, belong to this category.

b. Three Blind Mice (page 45) is an oldfashioned Round. Many a band of little folks has been divided into groups and sung the nonsensical rhymes until every boy and girl broke down in laughter. Do you poor modern teachers know how it was done? The school was divided into a half-dozen sections. The first section began to sing and when its members reached the end of the first line, the second section began; the third section began when the second reached the end of the first line, and so on till all sections were singing. When any section reached the word "As—" they began again at the beginning. The first line was chanted in a low, slow monotone, the others were sung as rapidly as possible to a rattling little tune on a high pitch. Imagine the noise, confusion and laughter. Many a dull afternoon in school has been broken up by it, and countless children have returned to their little tasks with new enthusiasm. The old things are not always to be scorned.

c. Old King Cole (page 48) is a jolly rhyme, and the illustration is one of the finest in the

books. Everybody should study it.

VII. Two, at least, of the rhymes are of the "counting out" kind. Often children want to determine who is to be "It" in a game of tag, who is to be blinded in a game of hide-and-seek, or who takes the disagreeable part in some other play. They are lined up and one begins to "count out" by repeating a senseless jingle, touching a playmate at each word. The one on whom the last word falls is "out," safe from the unpleasant task. One at a time they are counted out till only the "It" remains.

Wire-brier (page 49) and One-ery, Two-ery (page 5) are examples. The artist has shown a group being counted out, in his very life-like

picture on page 49.

VIII. There are some errors in grammar in the rhymes, many words you cannot find in a dictionary, and some of the rhymes may seem a little coarse and vulgar; but they have lived so long in their present form that it seems almost a pity to change them. Encourage your older pupils to find the errors and to criticise and correct as much as they wish. Probably they will not like the rhymes in their new form and correct dress any better than we would.

IX. There is really a practical value, too, in a knowledge of the nursery rhymes. Allusions to them are found in all literature and many a sentence is unintelligible to him who does not recognize the nursery rhyme alluded to. It would be safe, almost, to say that not a day passes in which the daily papers do not contain allusions to some simple little lines dear to our childhood. They are not to be sneered at: they are to be loved in babyhood and childhood, understood in youth, and treasured in middle life and old age.

#### II. LANGUAGE.

In the discussion of reading in this Manual there are numerous allusions to the teaching of language, but it may be well to present the subject in a more systematic manner.

There are two distinct phases of the teaching or language; pupils must be taught to speak and to write with ease, fluency and correctness. There are very few childen who do not like to talk. It is as natural to them as to breathe. But as soon as they begin to speak we begin to correct their speech. Much of our criticism is given publicly, at least before other children, some of whom are known to speak more fluently and correctly than those whose errors are being criticized. In consequence, the children begin to doubt themselves, to hesitate, and gradually to lose their desire to talk. In fact, so timid and reluctant do they become that by the time they have been in school a few years many teachers find their greatest difficulty in getting pupils to recite well or to talk naturally. Perhaps before and after school and at recess they will converse freely and delightfully, but as soon as their classes are called they become reticent and ill at ease. Not all of this lack of spirit is due to the teacher, but some of it is. In any event it is an unfortunate condition, and the teacher is anxious to remove it.

In a lesser degree, perhaps, the same facts are true in written language, in composition. But in lessons of this type the teacher will not find conditions so favorable: Talking is natural, writing is artificial; to speak is instinctive, to write is an art of difficult attainment. In the first place, a child must be taught to form strange characters with his hand. After he acquires facility in that, he must think, put his thoughts into words in his mind, and then laboriously transfer his words, letter by letter, to the paper before him. Many a child who talks well, cannot write a respectable letter. His thoughts outrun his hand, and by the time the first labored sentence is written his ideas have fled and he must begin again. Is it any wonder that his sentences are disconnected, his thought meager?

Just think what it means to a child to write you a letter, or even a brief paragraph! Suppose he wants to tell you about a dog he has at home. He begins by thinking: "My dog, Ben, is a pretty little woolly fellow with bright eyes and long silky ears," and then his thoughts run off vaguely into the general idea that he is going to tell vou about some very cute tricks Ben can perform. The child is all enthusiasm and he begins writing and thinking something like this: "My (that word must begin with a capital letter) dog ('Ben' must begin with a capital, too,) Ben is a (is that 'pritty' or 'pretty'? It's pronounced 'pritty' anyhow) pritty (that don't look right. Scratch it out!) pretty (well, that don't, I mean doesn't look right either, but I'll leave it.) (For goodness sake, how do you spell it? 'Wooly'? 'wolly'? 'woolly'? I guess I had it right at

first.) wooly fellow (where shall I put the commas? I'll leave 'em out. Teacher can put them in if she wants them.) with bright eyes and long slicky (no, no, that isn't right! How funny! Scratch it out.) silky ears. (I nearly forgot the period. Now what was I going to say next?)" When he is through his first sentence is like this: "My dog Ben is a pretty little wooly fellow with bright eyes and long silky ears." He looks at his work with doubt and disgust as he scratches his head for the next idea. He has wholly forgotten what he intended to tell about! Later, his work, wholly unsatisfactory to himself, comes to you for criticism and you take your blue pencil or your pen with red ink and put in the marks if any are needed, indicate the misspelled words and sigh as you say, "Will Charlie ever learn to write a decent composition?" Certainly he will, when his writing becomes mechanical, when his hand makes the letters, puts in the marks, and his lower brain spells the words for him, without disturbing the higher cells which are occupied with his ideas.

The diverse problems that confront a teacher of language have been stated. We cannot solve them, but most certainly we can help her on her way.

#### A. Oral Lessons

Success in oral language lessons rests primarily upon interest. If you can secure interest, the pupils will talk freely; if you retain interest, you can criticize freely and with good effect.

Criticisms should not be too severe and should always be impersonal. It is not John and Mary who are being corrected, but the mistakes that John and Mary make. You have heard teachers say, "John, why will you persist in saying, 'I done it!' Don't you know that is wrong? You must correct vourself." Such criticism is wholly bad. If John says, "I done it" it is because he has heard the expression and become habituated to its use. He cannot be taught differently by berating him. When he says, "I done it," repeat after him in a kindly inquiring voice, "I done it?" or say in a kindly way, "I did it." In either case John will give you the correct form willingly, and when he has done so times enough he will forget the wrong form and cease to use it.

Every teacher must remember that children have heard slang and incorrect speech almost from infancy; that the playground, the street and the home have been steadily teaching, and that the minds of even primary children may be filled with not only loose forms of speech, but even with profane and indecent expressions. One of the natural correctives for such things is the reading and telling of attractive stories, full of dramatic power, calculated to stimulate right feeling, couched in clear and forcible English. Elsewhere in this Manual, under the title Story-Telling, are suggestions and models that will help the teacher.

From the standpoint of the language lesson, pupils must reproduce the story, must "tell it back" to make it valuable to them. The teacher's

part in this reproduction may be summed up as follows:

- 1. Give the pupil an interested audience, if only yourself or a pupil who has been absent.
- 2. Secure clearness. Do it by a gentle question or a remark now and then: "I am not sure that I understand you." "Do you think Mary would know what you mean if she had never read the story?" "If you were telling the story to your mother would she understand that?"
- 3. Encourage the pupils to use their own words, when they follow too closely the phrase-ology that was given them, yet remember that one of the objects of the exercise is to give the pupils the use of a wider vocabulary and to make them appreciate and use beautiful and forcible expressions.
- 4. Be reasonably content with freedom of expression at first, and do not expect too rapid improvement. You are moving against fixed habits.
- 5. Vary the character of the recitation. Sometimes permit one child to tell the whole story; at other times, call upon many children, one taking up the story where the other dropped it.
- 6. If the story is a difficult one, do not ask for its reproduction until it is thoroughly understood. Make its meaning clear by skillful questioning, which with the answers makes an extremely valuable conversation lesson.
- 7. Encourage the use of beautiful expressions, of fine figures of speech. Do it by using

such expressions yourself and by pointing them out in the story or poem you are using.

8. Beware of spoiling a beautiful poem or an elegant prose selection by poor reproduction. After the story has been related and the meaning made clear have the original read several times exactly as it is written and encourage the pupils to commit it to memory.

There are in Journeys Through Bookland many selections suitable for these oral lessons. For the little folks there are some of the *Nursery Rhymes*, of Volume I, like the following:

Little Boy Blue, Page 7.
Mary, Mary, Quite Contrary, Page 8.
Ladybird, Ladybird, Page 12.
Little Bo-Peep, Page 19.
Jack and Gill, Page 21.
Poor Robin, Page 27.
There Was a Jolly Miller, Page 43.
Twinkle, Twinkle, Little Star, Page 55.

In the same class may be included those beautiful poems by Stevenson and Riley, poems that every child loves and will be delighted to talk about. For instance, the following from the same Volume:

The Swing, Page 64.
Singing, Page 73.
The Rock-a-by Lady, Page 89.
My Bed is a Boat, Page 124.
Foreign Lands, Page 127.
Little Blue Pigeon, Page 130.
The Land of Counterpane, Page 143.

Norse Lullaby, Page 253.

Where Go the Boats? Page 265.

Wynken, Blynken and Nod, Page 272.

Keepsake Mill, Page 363.

The Duel, Page 400.

The last list, however, includes many of those poems which must not be spoiled by childish retelling. Use them for conversation subjects and then for reading or recitation.

The fables will be found to provide excellent material, and there need be no fear of ruining their effect as literature:

The Lion and the Mouse, Volume I, page 69. The Wolf and the Crane, I, 91.

The Lark and Her Young Ones, I, 128.

The Cat and the Chestnuts, I, 141.

The Sparrow and the Eagle, Volume II, 8.

Certain of the fairy stories are excellent; so are anecdotes concerning men of whom the children should know; historical tales, and stories about plants, birds and other animals. Among the great number of selections that might be included under this head, some of the best are the following:

# 1. Fairy Tales and Folk Stories:

Silverlocks and the Three Bears, Volume I, 96.

The Hardy Tin Soldier, I, 147.

Cinderella, I, 231.

The Ugly Duckling, II, 43.

Why the Sea is Salt, III, 51.

The Pied Piper of Hamelin, IV, 30.

2. Biographical Stories:

Robert Louis Stephenson, Volume I, 125.

Eugene Field, I, 249.

George Rogers Clark, VII, 221.

Pere Marquette, IX, 1.

3. Myths:

The Wonderful Gifts, Volume I, 384.

The Chimera, II, 208.

The Story of the Phaethon, II, 245.

4. Historical Tales:

Robert Bruce and the Spider, Volume VI, 40.

The Fall of Alamo, IX, 23.

Herve' Riel, IX, 53.

5. About Flowers and Plants:

The Daffodils, Volume VII, 287.

Trees and Ants That Help Each Other, VIII, 140.

A Bed of Nettles, IX, 131.

6. About Birds:

Who Stole the Bird's Nest? Volume II, 439. Owls, X, 169.

7. About Other Animals:

Elephant Hunting, Volume VII, 180.

The Buffalo, VII, 395.

The Pond in Winter, VIII, 111.

The longer stories you will abbreviate in telling, and the children will still further shorten them. Try, however, to retain the spirit of each. Do not try to tell all that is contained in the longer articles mentioned above. Select interesting portions, a single anecdote, a few facts that will hold attention.

At times vary the exercise by giving a very simple theme and ask the children to make up a story to fit it. If they have difficulty, help them to think and talk. When they see what you want, some will surprise you with their vivid imaginations and picturesque modes of expression. Suppose you have in mind the fable The Wind and the Sun (Volume I, Page 90). You might present the idea to them in this form: "The Wind and the Sun each tried to make a man take off his coat. The Wind tried and failed, then the Sun tried and succeeded. Can you tell me a story about that?" If you meet with no satisfactory response, begin questioning somewhat in this style, and perhaps your pupils will answer nearly as indicated:

Teacher. You don't know what I mean? Then let us tell it together. How do you think the Wind would try to make a man take off his coat?

John. He would try to blow it off.

Teacher. How would be blow?

John. He would blow hard.

Teacher. Can you think of another word besides hard to show how he would blow?

John. Fierce.

Teacher. Fiercely. Yes, 'fiercely' is a good word. How fiercely would he blow?

John. Very fierce.

Teacher. Yes, very fiercely. Did you notice I said "fiercely," John? Now can't you think of a comparison with something else that is fierce,

so that our story will sound well and people will like it?

John. A lion is fierce. We could say, "He blew as fiercely as a lion?"

**Teacher.** But a lion does not blow. What does he do?

John. He tears his prey when he captures it. Teacher. That's good. Now tell me how the Wind tried to make the man take off his coat.

John. The Wind blew fiercely as a lion tears his prey.

Teacher. Good. Did the man take off his coat. Mary?

Mary. I don't think he did. I think he would try to keep it on.

Teacher. How hard do you think he would try?

Mary. As hard as he could.

Teacher. Did he lose it?

Mary. No. No matter what the Wind did I think the man would keep on his coat.

Teacher. Will you please tell the story as far as we have gone?

Mary. The Wind and the Sun tried to make a man take off his coat. First the Wind blew as fiercely as a lion tears his prey, but the man clung more closely to his coat and would not let it go.

Teacher. That is good, but it does not satisfy me yet. I want a longer, prettier story. Let us make believe the Wind and the Sun are two men. Make them talk so they will seem real to us. Can't you start us, Paul?

Paul. One day Mr. Wind and Mr. Sun got to talking. Each one thought he was stronger than the other. They saw a man walking along the road. He had a big overcoat on and Mr. Wind said that he——

Teacher. Tell us exactly what Mr. Wind said.

Paul. Mr. Wind said, "I am stronger than you are. I can make that man take off his coat. You can't!"

Teacher. That is a fine start, Paul. Kate, will you tell us what the Sun said?

Kate. The Sun said that he——

Teacher. "That he"?

Kate. The Sun said, "I can make him take off his coat, and I can do it quicker than you can."

Teacher. Good. Go on, Kate.

*Kate.* So they tried. Mr. Wind began. He blew as hard as he could and whistled around the man. He blew as fiercely as a lion tears his prey, but the man wouldn't take off his coat.

Teacher. What would the man do to his coat? Kate. I think he'd hold on to it, button it up, draw it close around him.

*Teacher*. Good. Very good. Now, Will, tell the story as well as you can.

Will. Begin at the beginning?

Teacher. Yes.

Will. One day Mr. Wind and Mr. Sun got into a quarrel about who was the strongest. While they were at it, a man in a heavy overcoat came walking along the road. When Mr. Wind saw

the man he said, "Now see that man down there. I can make him take off his coat, but you can't." Mr. Sun replied, "I don't believe you can do it, but I can, though," Then Mr. Wind said, "Well, I'll show you, you conceited thing!" So the Wind blew and blew, fierce and loud like a lion attacking his prey, but the man wouldn't take off his coat. He drew it around him and buttoned it up and hung on to it.

Teacher. I like your story, Will. But how

many people were talking?

Will. Two.

Teacher. Did you mean to say "strongest"? Will. Stronger.

It is not necessary to continue this farther, for enough has been written to show how a story may be developed and improved with each retelling.

The same style of work, perhaps to even better advantage, may be done from the pictures so numerous in Journeys Through Bookland. In the Manual and in Talks With Parents (Volume X, Page 389), under the title Pictures and Their Use, will be found plentiful suggestions that will be helpful in conversation lessons.

## B. Written Language.

#### I. Introduction.

The demands of written composition are so much more severe than those of oral composition that the teacher must be careful not to ask more than the pupil can execute with comparative ease. Before he begins to write, he should have clear

ideas of what he intends to write and should have those ideas so arranged that they will not be confused in the process of writing. Moreover, a pupil must become quite familiar with writing as an art before he can be expected to originate ideas or forms of expression for the purpose of writing them. It follows, then, that some of the early written work in language may profitably consist

of copying selections of various kinds.

The titles given under the preceding section (Oral Language) will lead the teacher to many excellent exercises for this purpose. Insist on perfect accuracy of copy. Spelling, capitalization and punctuation must be correct. If the original is prose, insist upon proper paragraphing; if poetry, upon exactness in the arrangement of the lines, especially in the matter of indentation. Pupils will quickly see the relation that indentation bears to rhymes. By following with exactness, the pupil learns unconsciously to observe the general rules. By occasionally calling attention to the reasons for forms, pupils are taught to act intelligently and to decide for themselves when they come to original composition.

Rhythm is as natural as breathing, and rhyming is easy for children with quick ears and quick thought. You will be surprised the first time you try the exericse to see how quickly they will imitate a rhythm with which they are familiar, and the skill they show in making rhymes. Try it first as an oral exercise, and later ask for written lines. Much of such work may not be profitable, but it serves well to give variety. Making

simple parodies is amusing and stimulating to thought. Sometimes you will help by suggesting rhymes or by giving hints as to the subject to be parodied.

Take the nursery rhyme *There Was an Old Woman* (Volume I, Page 10) for a model. Suggest *bird* and *nest* as ideas for new rhymes and keep helping until you get something like this:

There was a sweet birdie
Who built a fine nest,
A beautiful birdie
With a very red breast.

Use the same meter many times over till all become familiar with it. Similar exercises prove highly interesting to pupils of all ages.

Although this is not a treatise on written language lessons, a few general suggestions may not be out of place:

- 1. Be sure that the pupils have something interesting about which to write.
- 2. Be sure that they have a good stock of ideas on the subject, or that they know how and where to get information and can get it without great difficulty.
- 3. Be sure that they write an outline of their composition or have one thoroughly in mind before they begin on the essay itself.
  - 4. Give plenty of time for the writing.
- 5. Show a decided interest in their preparation and in their compositions.
- 6. Do not be severe in your criticisms. Give encouragement. Concentrate your efforts on one

or two points at a time. Let other mistakes pass till a more convenient time.

- 7. a. Watch for errors:
  - (1) In the use of capital letters.
- (2) In the use of punctuation marks; first of terminal marks, then of the marks within a sentence.
- b. See that every sentence is complete, with subject and predicate.
- c. See that verbs agree with subjects, and pronouns with antecedents.
  - d. Insist that the work be paragraphed.
- e. Watch for errors in case among the pronouns. The objective case is troublesome.
- f. Look for adjective forms where adverbial forms are correct.
- 8. Require care in all work. Neatness and legibility are essential.
- 9. Mark errors, do not correct them. Let the pupils do that. A simple system of marks will enable you to indicate the nature of the error.
- 10. When the mistakes have been corrected, have a neat copy made and preserved.
- 11. Try sincerely to work with your pupils and to secure a genuine spirit of co-operation.

# II. Literature in Written Language Work.

The skilful teacher draws her subjects for composition from many sources. She makes every lesson a language lesson, and from every study she finds material for written exercises. Here we are concerned with but one phase of the

subject, viz: the use that may be made of literature in the class room, and the aid that Journeys Through Bookland will give the enterprising teacher.

Indirectly, all that is said on the teaching of reading in the Manual and in Journeys Through Bookland bears upon language, and the teacher is earnestly urged to consider it all carefully in that light. More directly, what has been written herein on the subject of conversation lessons and oral language is a necessary preliminary to any discussion of written work and should be used freely in the assignment and preparation of subjects for written exercises. The outlines for study in reading and the outlines of the oral lessons are easily modified to become very satisfactory outlines for compositions. The selections recommended for oral lessons are all adapted to written work.

A. Narration. As in other instances in the Manual, however, it here seems wise to give a few suggestions specifically for the written exercises, and as a basis for such suggestions we will take selections from Journeys Through Bookland.

Robin Hood has been an interesting character for many generations of school boys, and among the ballads concerning him (Volume IV, Page 86), are several good selections for reading to the class. Most of the pupils know something about Robin Hood and many of them have read full accounts, yet probably the old ballads are not familiar. The note on page 86 gives information

about the ballads and tells what it is necessary to know about Robin Hood himself. Suppose we take as a subject the ballad on page 95, Robin Hood and the Stranger. The notes explain peculiar expressions and give the meanings of obsolete words. There is a manly, rough-and-tumble spirit in the ballad that boys like, and it is clean and wholesome, as well.

Read the ballad to the pupils, explaining the more obscure words and phrases as you go along. Encourage the pupils to ask questions whenever they do not fully understand. Talk freely until you have made everything clear and have secured interest. Then read the whole ballad without interruption. Read with expression and enthusiasm. Show the spirit and virility of the men.

Then by questions bring out the facts of the narrative in logical order and, as they appear, have them written upon the blackboard, or have each pupil copy them for himself. They constitute the outline each is to write. Adapt the outline to the age and acquirements of the pupil; make it as full or as brief as you please, but make it logical and complete. Let it be similar to the following:

- 1. Robin Hood goes hunting.
- 2. He meets a well-dressed stranger, with scarlet stockings.
- 3. The stranger kills a deer by a remarkable shot with his bow.
- 4. Robin Hood invites the stranger to join his company.

- 5. The stranger threatens Robin Hood.
- 6. They prepare to fight with bows.
- 7. Robin Hood thinks it a pity that either should be slain, and proposes to fight with broadswords.
- 8. Robin Hood strikes a heavy blow which the stranger returns with interest.
- 9. Robin Hood feels great respect for the stranger's power, and asks who he is.
- 10. The stranger proves to be Robin Hood's only nephew.
  - 11. They meet Little John, who wants to
- fight young Gamwell.
- 12. Robin Hood compels peace, makes Gamwell second to Little John and names him Scarlet.

Talk to the pupils freely after you have made the outline; advise them to make the story interesting, dramatic, and not too long. Show them that it is better to use direct discourse; that is, to make the characters seem alive. The result will be a good *narration*, the simplest and most common form of written discourse.

B. Description. To so describe a scene to another person that he may see it clearly and vividly is high art. It is necessary in narration and often lends strength to description and exposition. Accordingly, it is one of the most important forms of composition and one on which every teacher should give her pupils a great amount of practice under close tutilage. In no other direction, perhaps, can Journeys

Through Bookland be of greater assistance to teachers.

- I. In the first place, the pictures are a mine of subjects for description. The pictures themselves may be described, and many of them will suggest other subjects for similar tasks. For instance, in Volume V, on page 398, is a picture of Sir Galahad when the Holy Grail appears to him. Some of the topics for description are the following:
- 1. The picture, Sir Galahad. (For suggestions as to the description of pictures, etc., see the topic Pictures and Their Use, in Volume X, page 389, and the same topic in this Manual.)
  - 2. The trees in the forest.

3. The armor of Sir Galahad and the trappings of his horse.

Again, in Volume V, on page 186, is the picture of Gulliver's *Journey to the Metropolis*, which gives us these topics:

1. The picture.

2. The cart on which the Lilliputians transport Gulliver. (Read the account in the story for further facts.)

Facing page 288 in the same volume is the halftone of King Arthur in armor. To write a minute description of the armor would be an excellent exercise, requiring close observation and not a little reading, if the pupils wish to name the pieces of armor the king wears.

II. Many of the stories contain beautiful descriptive passages which may be studied with profit, and some of the selections are almost

wholly descriptive. An excellent example of the latter type and an exceedingly interesting article for children is Some Children's Books of the Past

(Volume V, Page 275).

The King of the Golden River (Volume III, Page 136) and A Christmas Carol (Volume VII, Page 27) are especially rich in material of this kind. On page 139 of the former selection the King is described at his first appearance. An analysis of the paragraph is to be found on page 178 of the same volume, under the title First Appearance. By comparing the analysis and the descriptive paragraph it will be seen that the former gives the facts only, while in the latter there are comparisons and descriptive words that make the whole vivid and artistic.

The outline is a good description of an imaginary person. After the pupils have studied paragraph and outline, place on the board another outline like this:

- 1. General statement, or introduction.
- 2. Nose.
- 3. Cheeks.
- 4. Eyes.
- 5. Beard.
- 6. Hair.
- 7. Height.
- 8. Clothing.
  - a. Hat.
  - b. Coat.
  - c. Vest.
  - d. Trousers.
  - e. Shoes.

Require each pupil to follow the outline and to write a smooth, readable description of a man whom he knows. Vary the exercise by asking the pupils to describe some man whose picture you show; some man whom all have seen, or, if it can be done in the proper spirit, one of the other pupils who is willing to pose. Then ask them to describe some fanciful character about whom you make a general statement, as, for example, "He was the most amusing man I ever saw in my life," or, "He was certainly the most dignified man in appearance and the best-dressed man I ever saw." A comparison of the descriptions given by the different members of the class will be amusing and instructive. Try to secure descriptions which in style are in harmony with the subject.

III. In many of the selections the authors have not tried to describe things very fully. In such cases you have fine opportunities to train the imagination by asking the pupils to supplement the descriptions. For instance, On the Receipt of My Mother's Picture (Volume VIII, Page 168) raises among other subjects for descriptive writing the following:

1. Describe Cowper's mother.

- 2. Describe the picture he received.
- 3. Describe the home of his infancy.
- 4. Describe the "well-havened isle."

Pupils should be taught to look through the entire poem for facts that bear on the topics. When writing, they must not misrepresent these

facts nor give others that contradict those in the poem. Where nothing is said, the pupil may see what he likes. Such exercises tend to make students appreciate good literature, and, when they are reading, to visualize the things to which allusion is made.

C. Exposition. In Volume IV, beginning on page 146, is the story of Martin Pelaez, the Asturian, which will offer good material for a composition of another kind. The introduction to *Cid Campeador*, page 140, will give you information you are likely to need to answer questions asked by the class.

As in the exercise just given, begin to read and make such explanatory comments as are needed to show clearly the character of Martin. You will, of course, need to make the story lucid to the pupils, for from that must come the facts upon which they base their opinions. Show that—

- a. Pelaez was a Spanish grandee of great strength and noble form.
  - b. He was a coward at heart.
- c. Twice he ran from the enemy and avoided battle.
- d. Both times he was asked by The Cid to sit with him at the table, and not with the noblest knights.
- e. The first time Martin thought it an honor to himself; the second time, he saw it to be a grave reproof.
  - f. Thereafter he fought nobly, was seated

with the great knights, and became one of the Cid's most favored friends.

When these points have been fixed in mind, proceed to develop an outline for the composition. It may be something like this:

- a. The character of Martin as we first meet him in the story, with instances to prove the nature of it.
- b. His character after he was changed by The Cid, with evidences to show it. Exemplified:
  - 1. He was a coward. We know it from—
    - (a) His flight during the first battle.
    - (b) His retreat during the second battle.
- (c) The fact that he was large, strong and well versed in arms yet would not fight.
- (d) The fact that he hoped to escape the notice of The Cid.
- 2. He was teachable. We know it because he needed but two lessons.
- 3. He was brave. We know it from his conduct in battle.
- 4. He had many noble characteristics. We know it because he became the trusted friend of The Cid.

Put into the form of a composition, we might expect something like this:

"Martin Pelaez, when we first knew him, was an arrant coward, for though strong, well-formed and versed in the use of arms, he more than once fled before the enemy. He had other traits of a coward, as we may know from his actions in hiding in his tent and hoping to escape the eye of his master and unfairly gain the reputation of a brave knight.

"Later, however, under the wise treatment of The Cid he was made ashamed of his cowardice, conquered it and became a courageous warrior. In fact, he was one of the bravest and most powerful knights in the army of The Cid.

"More than that, Martin Pelaez developed all the traits of a gentleman. He became a good keeper of secrets, was wise in counsel and brave in action"

The foregoing is a good example of exposition, the third of the four forms of prose composition.

D. Argument.—The Boston Massacre by Nathaniel Hawthorne (Volume IV, page 370) offers several good questions for debate. We may select the decision of the judges (page 376) as the one furnishing the best opportunity. Hawthorne says, "The judges told the jury that the insults and violence which had been offered to the soldiers justified them in firing at the mob."

To bring the question into a form for debate we might write it, "Were the judges right in their decision?" This leaves the question evenly balanced, with no prejudice against either side. It might be put more formally: "Resolved, That the judges were right in their decision." The effect of stating the question in the latter form is to throw the "burden of proof" on the negative. In other words, if the question is in the latter form and the arguments are equally balanced, the decision would have to be that the judges

were right. In school debates the first form is preferable.

Having determined the form of the question, the class may be divided into two sections, as nearly as possible equal in ability, and one section may be appointed to take the side of the judges and one the side of the soldiers. Occasionally appoint two leaders, let them "choose up" and then take sides by lot. Avoid discouraging the weaker pupils, however.

Having arranged the preliminaries, converse with the class freely, bringing out points equally in favor of both sides. Avoid any appearance of favoritism. If one side is manifestly stronger than the other, however, you may put them on a level by showing a few arguments to the weaker side. Do this openly, so that all may understand

your action.

Encourage the pupils to study both sides of the question and to be fair-minded. In fact, the ordinary debate where pupils are appointed to argue upon a certain side of the question does not bring into play the same good methods of thought and judgment as the free debate, in which each pupil studies both sides of the question determines which side he thinks the right one, and then argues for that side.

In this question urge the pupils to study the subject in their histories or in any reference books that may be handy. Help them to get at the truth of the matter. Hawthorne may show prejudice. Does he? We may feel a bias in favor of one side or the other. Do we? Then

to the extent of that bias we are liable to be unfair and to fail in making a sound argument.

After the pupils have read what they can find on the subject, ask them to arrange their arguments in parallel columns, for and against the judges. Something like the following may appear:

#### FOR

- 1. The Americans were the subjects of the English, and subjects should be loyal.
- 2. The colonists were not an organized body, acting legally. They were a wild mob, and mobs must be quelled or lives and property cannot be protected.
- 3. The mob was composed of wild young men, and most of the colonists did not approve of their acts.

#### AGAINST

- 1. The English had oppressed the colonists by unjust taxes and in other ways (mention them) until the time for loyalty had ceased.
- 2. If these colonists were a mob they were justified in their acts. It was an insult and worse to quarter troops upon them, and they naturally resented it. They had had no time to organize and make laws. They had to act at once.
- 3. It is always the young men who lead. In most great movements it has been the young men who were right.

- 4. The mob called the soldiers "lobsterbacks," "red-coats," and other insulting names before the soldiers spoke.
- 5. The mob crowded the soldiers off the sidewalk, threw snow and lumps of ice at them. The young men dared the soldiers to fire, threatened to drive them to their barracks and to beat them down.
- 6. Captain Preston was acting under orders, and he warned the colonists that he would preserve order at any risk.
- 7. The firing was a mistake. It was not by Captain Preston's orders.
- 8. The first shot was fired by a masked man who appeared on the balcony of a house and fired at the soldiers.

- 4. The soldiers forgot their discipline and called the colonists "rebel rascals" and threatened to use bayonets.
- 5. The soldiers should have kept to their barracks, but they paraded the streets and pricked the townspeople with their bayonets.
- 6. Captain Preston was unwise, irritating, overbearing, and by his attitude provoked the colonists beyond human endurance.
- 7. Captain Preston ordered his men to fire on the colonists.
- 8. A British sympathizer in a mask fired into the crowd of unarmed colonists.

FOR

- 9. The British soldiers were soon withdrawn and everything done to make the colonists feel right about the affair. This showed that the British were still very friendly to the colonists.
- 10. Judges who are supposed to be honorable men heard all the evidence and would not be liable to make any mistake.
- 11. The judges were so thoroughly convinced that the soldiers were not guilty that they told the jury what verdict to give.

AGAINST

9. By withdrawing the troops the British confessed that they were in the wrong.

- 10. The judges were British appointees, not in sympathy with the colonists and too much prejudiced to be able to decide fairly.
- 11. The judges knew they were wrong and were afraid to leave the question to the jury.

The "points" given above show some of the really minor debatable topics that arise under the larger question. They show, too, how differently the same incidents may appear to different eyes. Perhaps some of the "points" are stated unfairly, to give strength to the argument. Bare assertions are not proofs and some of the "points" are nothing but assertions. Opinions are not arguments. Some of the statements

would need to be bolstered up by facts and "authorities" before they could be accepted as real arguments.

Most debates are oral, but, for our purpose, they are to be considered as written language lessons. Hence, when the arguments are martialed as above, the pupil should select the side he feels to be right and compose his argument in proper form. Teach him to see the three parts to his argument, namely, the introduction, the body of his argument, and the conclusion. Tell him to make his style personal, clear, concise, logical, strong, persuasive and convincing. Show him what each characteristic in the above list means.

For example, the *argument* for the judges made from the assertions given above might be stated as follows:

Introduction. "That the judges were right when they pronounced Captain Preston and the eight British soldiers not guilty of murder when they fired on the colonial mob in what is incorrectly called the 'Boston Massacre,' will be proved in this argument.

Body of the Argument. "The citizens of Boston were English subjects who had been fostered by the mother country. Since the settlement at Plymouth in 1620 no other nation had claimed or exercised any control over them, and I maintain that loyalty to his country is one of the highest duties of every citizen. (It is not advisable to write here the 'body' of the argument.

It would naturally be continued step by step till the eleven 'points' given above had been exhausted. If those 'points' had been brought up in the general conversation lesson every pupil would be expected to add others that he had found by his own study. Liberty of omission, arrangement and addition should always be allowed. Originality is always at a premium.)

Conclusion. "I have now presented to you the reasons for my belief. I have shown you conclusively that the colonists were British subjects and owed unquestioning loyalty to their country; that—— (Here recapitulate briefly but forcibly the arguments, so as to present them convincingly and at one time.) In view of all these facts I maintain that I have shown that the judges did not err when they pronounced Captain Preston and the eight soldiers not guilty of murder."

Of course, it must not be understood that the form of the introduction and conclusion are to be kept as they are given here. Each pupil should be allowed the greatest freedom of expression consistent with the facts that there must be an introduction that states the question fairly and clearly, and a conclusion that shows how the contentions have been proved.

E. Conclusion. While narration, description, exposition and argument are the four forms of prose composition, we do not find frequently that selections are exclusively the one or another. Nearly every story contains description, and exposition is not infrequent; expositions often contain description and narration, and arguments are often based upon narration and exposition. Excellent language lessons may be given by examining masterpieces to see what forms of composition they represent or which form predominates.

Thus, in An Exciting Canoe Race (Volume VII, page 376), an extract from Cooper's The Last of the Mohicans, may be found several

forms of composition:

1. The story as a whole is narration.

- 2. On page 378 is this passage in exposition: "That is a trail that nothing but a nose can follow; grass is a treacherous carpet for a flying party to tread on, but wood and stone take no print from a moccasin. Had you worn your armed boots, there might indeed have been something to fear; but with the deerskin suitably prepared, a man may trust himself, generally, on rocks with safety. Shove in the canoe higher to the land, Uncas; this sand will take a stamp as easily as the butter of the Jarmans on the Mohawk. Softly, lad, softly; it must not touch the beach, or the knaves will know by what road we have left the place."
- 3. On page 383 is this descriptive passage: "The well-known crack of a rifle, whose ball came skipping along the placid surface of the strait, and a shrill yell from the island interrupted his speech and announced that their passage was discovered. In another instant several savages

were seen rushing into the canoes, which were soon dancing over the water in pursuit. These fearful precursors of a coming struggle produced no change in the countenances and movements of his three guides, so far as Duncan could discover, except that the strokes of their paddles were longer and more in unison, and caused the little bark to spring forward like a creature possessing life and volition."

It will be observed that the paragraph just quoted is not purely descriptive, but that it contains something of narration as well. A single sentence of pure description is the following, to be found on page 386: "So rapid was the progress of the light vessels that the lake curled in their front in miniature waves, and their motion became undulating by its own velocity."

The following, from page 388, is a brief argu-

ment in conversational form, the elementary form

of debate:

"Get you then into the bottom of the canoe, you and the colonel; it will be so much taken from the size of the mark."

"It would be but an ill example for the highest in rank to dodge, while the warriors were under fire!"

"Lord! Lord! that is now a white man's courage! And, like too many of his notions, not to be maintained by reason. Do you think the Sagamore or Uncas, or even I, who am a man without a cross, would deliberate about finding a cover in a scrimmage when an open body would

do no good? For what have the Frenchers reared up their Quebec, if fighting is always to be done in the clearings?"

"All that you say is very true, my friend; still, our custom must prevent us from doing as

you wish."

Good selections to use for the purposes described and good subjects for compositions are the following from Journeys Through Bookland:

### A. For Narration:

- 1. Stories from The Swiss Family Robinson, Volume III, page 208.
  - 2. The Story of Siegfried, IV, 57.
  - 3. The Death of Hector, V, 47.
  - 4. Tom Brown at Rugby, VI, 208.
- 5. The Recovery of the Hispaniola, VIII, 194.
- 6. The Adventure of the Windmills, VIII, 289.
- 7. The Adventure of the Wooden Horse, VIII, 320.
  - 8. The Battle of Ivry, VIII, 423.
  - B. For Description:
- 1. How the Old Woman Looked. See The Old Woman Who Lived in a Shoe, Volume I, page 13.

2. The House in the Tree. See Swiss Fam-

ily Robinson, III, 208.

3. A Forest Scene. See Pictures of Memory, IV, 272.

4. Sheridan's Horse. See Sheridan's Ride, IV. 378.

5. Christmas. See The Fir Tree, II, 95, and Christmas in the Old Time, VII, 150.

6. A Scene of My Childhood. See The Old

Oaken Bucket, VII, 298.

- 7. My Old Kentucky Home. See poem of the same name, VII, 485.
- 8. The Court of Lions. See The Alhambra, IX, 36.

C. For Exposition:

1. The Character of the Boy, Tom. See Tom, the Water Baby, Volume II, page 257.

2. What Kind of a Man was Viking? See

The Skeleton in Armor, VI, 54.

- 3. Exaggeration and Falsehood. See Baron Munchausen, VI, 135.
- 4. On the construction, meaning, and sentiment in "Home, Sweet Home." See VII, 1.
- 5. The Strength of the Gorilla Compared with That of the Elephant. See A Gorilla Hunt, VII, 74, and Elephant Hunting, VII, 180.

6. The Wit of the Visitor. See Limestone

Broth, VII, 271.

7. A Character Sketch of Alice and John. See Dream Children, IX, 271.

D. For Argument:

1. Was the Second Traveler in the Right? See The Two Travelers, Volume I, page 104.

2. Had Willie a Right to Break His Arrest? See Wee Willie Winkie, III, 189.

3. Were the Three Men Perfectly Healthy? See We Plan a River Trip, VI, 179.

4. Was the Punishment of the Ancient Mar-

iner Just? See The Rime of the Ancient Mariner, VII, 321.

5. Was It Sensible for Casibianca to Remain on the Burning Ship? See Casibianca, IX, 246.

6. Should Warren Hastings Have Been Convicted? See The Impeachment of Warren Hastings, IX, 439.

## III. NATURE STUDY

Nature study to be valuable must be in reality the study of nature. Its beginnings are in observation and experiment, but there comes a time when the pupil must go to books for information and enlightenment. The purposes of nature study in the school are to awaken a spirit of inquiry concerning things in the immediate vicinity and thence into wider fields; to develop observation, comparison and reason; to give interests that will charm the possessor through life; to introduce the elements of the natural sciences. Enthusiasts have made the study of nature the basis of all school work, the correlating force in all studies. Such an idea has merit in it, for it is certain that lessons begun in the observation of living things and the phenomena of nature speedily ramify into language, reading, geography, history, and even mathematics.

There is among some teachers an unfortunate tendency to go too much to books for material and to seize too quickly any suggestion that leads in that direction. Yet books are valuable at the proper time and in the proper place. When facts have been learned, they may be made vital by good literary selections; when facts not accessible by observation are need, they may be obtained through books. On the other hand, nature is full of allusions to natural facts and phenomena and may only be understood by him who

knows nature. Both phases of the subject are of vital interest to the teacher.

Instead of attempting any systematic outline for nature study we will here try to give help on two problems only:

First. How may nature study be broadened

by the use of literature?

Second. How may the study of nature help in the appreciation of literature?

#### First.

In trying to answer the first question we will present first a classified list of selections from Journeys Through Bookland which are closely related to the study of nature and indicate briefly how they may be used.

# A. Seven Long Selections.

In the first place, there are long selections in which there are many anecdotes and incidents which are usable in nature study recitations. We will give partial lists of what is to be found therein, but the teacher will do well to read the whole selection and choose what she wishes.

1. Tom, the Water Baby (Volume II, page 257). This is one of the most charming stories in the book, especially for young children, though older ones and even people of mature years will enjoy it thoroughly. Tom, a little chimney sweep, after perilous adventures, dies, or rather turns into a newt or eft, a water baby. His exciting life thereafter is in the waters, where he meets many of its strange denizens. The

whole story is highly imaginative, humorous, and full of fine lessons, beautifully given. The more important of his adventures, from our point of view, are concerned with the following:

The Caddis Fly, pages 308-310.

The Dragon Fly, pages 311-313.

The Sand Fly, pages 316-318.

Otters, pages 320-323, 326-355.

Salmon, pages 322, 329-333, 334-335.

Tides, page 339.

The Turbot, page 340.

Lobsters, pages 344-346, 353-356.

Sea Cucumbers, page 349.

Great Auk, page 396.

Mother Carey's Chickens (Stormy Petrels), page 399.

2. Robinson Crusoe (Volume III, page 84). Two chapters only are given from this great story, but the first, dealing with the capture and education of Crusoe's man Friday, may be worth while to read in connection with studies of savage races. It is not altogether scientific.

3. The Swiss Family Robinson (Volume II, page 208). This famous old story will be charming to children for many generations to come. It is a tale of the wonderful struggle of a family against nature. It may be a fact that it is unreasonable and impossible; that not all the seeming facts are true; that nature never plays so perfectly into the hand of man; that not all the living things mentioned are to be found in one locality. But it is clean, wholesome adventure, and the errors in it will do no harm. Many a

good language lesson and many an addition to nature lessons may be drawn from it. The efforts of the family to utilize what they find, though too successful, are worthy of imitation. Some of the more interesting things met by the family are the following:

Lobsters, pages 222-223.

Oysters, pages 223-224, 226-229.

Agouti, page 224, with a picture on page 228.

Cocoanuts, pages 232-239.

Calabash Trees, pages 232-233.

Monkeys and Cocoanuts, pages 235-239.

Shark, pages 249-250.

Turtle, pages 257-260.

Penguins (picture), page 262, pages 263-264.

Cassava Bread, pages 265-268.

Caoutchouc, page 283.

Onagra (Wild Ass), pages 286-288.

New Zealand Flax, pages 290-293.

Flamingo, pages 292-293.

Salt Cavern, pages 297-300.

Herrings, pages 302-304.

Gypsum, page 304.

Boa Constrictor, pages 308-309.

Ostrich, pages 324-333.

Hyenas, pages 344-345.

Lions, pages 371-376.

4. Brute Neighbors (Volume VIII, page 88) is an interesting essay by Henry David Thoreau, the most delightful of American naturalist writers. In this essay he chats familiarly about the animals that surrounded his cottage

in the woods, and shows the closeness of his observation as well as the breadth of his general knowledge. It is a nature study in itself as a whole. Besides mention of other animals, he tells interesting anecdotes of the following:

A Wild Mouse, pages 89-90.

The Partridge, as the ruffed grouse is called in New England, pages 90-92.

The Woodcock, page 92.

The Fighting Ants, pages 93-98.

The Loon, pages 99-104.

- 5. The Pond in Winter (Volume VIII, page 111). This is another of Thoreau's charming essays in natural history. It contains a pretty description of the snow and ice covered pond (page 111), an account of fishing through the ice (pages 113-114), and a vivid description of pickerel (pages 114-115).
- 6. Winter Animals (Volume VIII, page 126) is a third one of Thoreau's essays. An analysis shows that he tells something of all the

following interesting things:

- I. Winter routes over lakes, pages 126-127.
- II. Sounds by day and night.
  - a. The melodious note of a hooting owl, page 127.

b. The honking of a goose, page 127.

- c. The harsh and tremulous call of a catowl, page 127.
- d. The whooping of the ice, page 128.
- e. The barking of foxes, page 128.

- f. The feet of the red squirrel down the sides of the house, page 129.
- g. The discordant screams of the jays, page 131.
- h. The wiry note of the chickadee, page 132.
- i. The whirring wings of the partridges, page 133.
- j. The yelping of hounds, and the hunting horn (including fox hunting), pages 133-137.
- III. The destructiveness of squirrels and wild mice, pages 137-138.
  - IV. The hares, pages 138-139.
- 7. Ants and Trees That Help Each Other (Volume VIII, page 140) is a selection from the writings of Thomas Belt. It is an extremely interesting account of some of the curious adaptations of plants and animals to each other, as is indicated sufficiently by the title. An outline of the essay follows:
  - I. A species of acacia, pages 140-144.
    - 1. Houses and feeds ants.
      - a. Houses in thorns.
      - b. Feeds (1) by glands and (2) by a pear-shaped appendage.
    - 2. Ants protect trees.
    - 3. Each seems beneficial to the other.
- II. A cecropia, or trumpet tree, pages 144-145.
  - 1. Houses and feeds ants.

- a. Houses in hollow stems.
- b. Feeds ants through herds of plantlice that suck juices of plants and secrete honey.
- 2. Ants protect trees.
- 3. Apparently beneficial to all.
- III. An evergreen shrub.
  - 1. Houses and (probably) feeds ants.
    - a. Houses in pouches at base of leaves.
    - b. Probably feeds ants through the services of scale insects and plant lice.
  - 2. Ants protect shrubs.
  - 3. Probably beneficial to all
- IV. Plants feeding ants, pages 146-148.
  - 1. Orchids.
  - 2. Passion flowers.
  - 3. Dog rose.

#### B. Classified Selections

The following selections, ranging from nursery rhymes to some of the finest things ever written, may be considered available for the purpose of creating interest in nature study or of adding to a stock of knowledge already acquired. For convenience, they are classified in a general way, according to the subject matter of which they treat:

- I. Flowers and plant life:
  - a. Nursery rhymes:
    - (1) Daffy-Down-Dilly Has

Come Up to Town, Volume I, page 3.

(2) Mary, Mary Quite Contrary, I, 8.

### b. Fables:

(1) The Boy and the Nettle, Volume I, page 66.

(2) The Fox and the Grapes, I, 133.

#### c. Fairy Tales:

- (1) The Tree, Volume I, page 263.
- (2) The Flax, I, 394.
- (3) The Fir Tree, II, 95.

#### d. Poems:

- (1) The Reaper and the Flowers, Volume II, page 40.
- (2) John's Pumpkin, III, 1.
- (3) The Potato, III, 57.
- (4) The Moss Rose, VI, 345.
- (5) The Daffodils, VII, 287.
- (6) To the Fringed Gentian, VII, 290.
- (7) To a Mountain Daisy, VII, 295.
- (8) The Petrified Fern, VII, 352.

## e. An interesting essay:

(1) A Bed of Nettles, Volume IX, page 131.

f. See references to The Swiss

Family Robinson and Ants

and Trees That Help Each

Other, in the earlier part of
this section.

## II. Birds:

- a. Nursery rhymes:
  - (1) Lady Bird, Lady Bird, Volume I, page 12.
  - (2) Higgledy, Piggledy, I, 15.
  - (3) Poor Robin, I, 27.

#### b. Poems:

- (1) Little Birdie, Volume I, page 141.
- (2) The Brown Thrush, I, 146.
- (3) The English Robin, II, 253.
- (4) Who Stole the Bird's Nest? II, 439.
- (5) Four Ducks on a Pond, VI, 345.
- (6) The Rime of the Ancient Mariner, VII, 321.
- (7) Ode to a Sky Lark, VIII, 105.
- (8) To a Waterfowl, VIII, 242.
- (9) The Romance of the Swan's Nest, IX,248.

## c. Fables:

- (1) The Fox and the Crow, Volume I, page 60.
- (2) The Fox and the Stork, I, 62.
- (3) The Wolf and the Crane, I, 91.
- (4) The Lark and Her Young Ones, I, 128.
- (5) The Owl and the Pussy Cat, I, 352.
- (6) Minerva and the Owl, II, 6.
- d. Fairy Story:
  - (1) The Ugly Duckling, Volume II, page 43.
- e. An Essay:
  - (1) Owls, Volume X, page 169.
- f. See also references to Tom, the Water Baby, The Swiss Family Robinson, Brute Neighbors, and Winter Animals, in earlier part of this section.

## III. Four-footed animals:

a. Nursery rhymes:

- (1) Ding Dong Bell, Volume I, page 18.
- (2) Little Bo Peep, I, 19.
- (3) Old Mother Hubbard, I, 28.

- (4) Three Little Kittens, I, 34.
- (5) Baa, Baa, Black Sheep, I, 43.

## b. Fables:

- (1) The Fox and the Crow, Volume I, page 60.
- (2) The Ass in the Lion's Skin, I, 61.
- (3) The Fox and the Stork, I, 62.
- (4) The Gnat and the Bull, I, 66.
- (5) The Lion and the Mouse, I, 69.
- (6) The Wolf and the Crane, I, 91.
- (7) The Fox and the Grapes, I, 133.
- (8) The Bat and the Two Weasels, I, 155.
- (9) The Owl and the Pussy Cat, I, 352.
- (10) The Horse and the Stag, I, 353.
- (11) The Fox, the Wolf, and the Horse, I, 383.
- (12) The Wolf and the Lamb, I, 455.

## c. Poetry:

(1) The Cow, Volume I, page 101.

- (2) Mercy to Animals, II, 39.
- (3) How They Brought the Good News from Ghent to Aix, VI, 62.
- (4) To a Mouse, VII, 292.

## d. Stories:

- (1) A Dog of Flanders. Volume IV, page 235.
- (2) The Lion and the Missionary, VI, 340.
- (3) Rab and His Friends, VI, 346.
- (4) Elephant Hunting, VII, 180.
- (5) The Gorilla Hunt, VIII, 74.

## e. Essays:

- (1) Some Clever Monkeys, Volume, VII, page 198.
- (2) The Buffalo, VII, 395.
- f. See, also, references to Tom, the Water Baby, The Swiss Family Robinson, Brute Neighbors, and The Pond in Winter, in the earlier part of this section.

## IV. Reptiles:

## a. Fables:

(1) The Boys and the Frogs, Volume I, page 59. (2) The Bat and the Two Weasels, I, 155.

b. See, also, references to Tom, the Water Baby and The Swiss Family Robinson, in the earlier part of this section.

## V. Insects:

- a. Nursery rhyme:
  - (1) Little Miss Muffett, Volume I, page 17.
- b. Fable:
  - (1) The Gnat and the Bull, I, 66.
- c. Poem:
  - (1) The Spider and the Fly, III, 22.
- d. An Essay:
  - (1) Trees and Ants That Help Each Other, VIII, 140.
- e. See, also, references to Tom, the Water Baby, in the earlier part of this section.

#### VI. Denizens of the water:

- a. Fish:
  - (1) Salmon Fishing, Volume VIII, page 116.
  - (2) "Pickerel," in *The*Pond in Winter,

    VIII, 114-115.
  - (3) See, also, "Salmon," in

Tom, the Water Baby, II, 322, 329-333, 334-335.

b. See numerous references to Tom, the Water Baby, in the earlier part of this section.

## VII. Natural phenomena:

- a. Nursery rhymes:
  - (1) Rainbow in the Morning, Volume I, page 41.
  - (2) If All the World Were Water, I, 47.
- b. Poems:
  - (1) Twinkle, Twinkle, Little Star, Volume I, page 55.
  - (2) The Sun's Travels, I, 67.
  - (3) Rain, I, 106.
  - (4) Autumn Fires, I, 411.
  - (5) The Wind, I, 439.
  - (6) The First Snowfall, II, 443.
  - (7) In Time's Swing, III, 47.
  - (8) Echo, III, 408.
  - (9) Irish Astronomy, V, 154.
  - (10) The Rainbow, VI, 337.
  - (11) Sweet and Low, VI, 372.

- (12) The Cloud, VIII, 85.
- c. Fable:
  - (1) The Wind and the Sun, Volume I, page 90.

## VIII. Geographical in Nature:

- (1) At the Seaside, Volume I, page 134.
- (2) From a Railway Carriage, I, 203.
- (3) Stop, Stop, Pretty Water, I, 329.
- (4) Origin of the Opal, III, 57.
- (5) Song of the Brook, IV, 193.
- (6) A Descent Into the Maclstrom, VIII, 453.
- (7) Ascent of the Jungfrau, IX, 66.

#### Second.

Aid in answering the second problem may be

found in the following paragraph:

A series of interesting studies may be founded on the use which authors make of nature by way of direct and indirect allusion in their works. Such lessons are the opposite of those we have been considering. Now, the literary selection is taken first, read carefully and the allusions noted and classified. It will be noticed that it is not necessary that selections used for this purpose should be new to the pupils. In fact, genuine literature has the merit of being always new, al-

ways interesting. No better service can be rendered to a child than to create in him a love for the fine things in literature. Continued, monotonous study of a masterpiece may breed dislike of it, especially if the exercises are dull and formal. But to approach an old favorite from a new direction, to look at it from a new point of view, is to lend it added charms.

A. To illustrate our method, we will use *The King of the Golden River* (Volume III, page

136).

1. Assignment. The teacher assigns the lesson as follows: "For tomorrow I wish you to read the first section of The King of the Golden River and bring to class, written in the order of their occurrence, every mention of a living thing or natural object and every allusion to them. Use the words of the story when possible, but be brief. After each put a number, to show the page of the story. Let us see who can find the greatest number and who can make the best paper. In our recitation we will find some interesting things to learn."

2. Preparation. If the children work well their lists will be something like this:

a. The valley in the mountains, pages 136-138.

(1) Snow covered peaks; cataracts; a crag; river; circular hollows.

(2) Heavy crops; high hay; red apples; blue grapes; rich wine; sweet honey.

(3) Blackbirds; hedgehogs; crickets; cicadas.

- (4) Corn.
- b. The wet summer. Page 138.
  - (1) Hay; vines; corn.
- c. A nice piece of mutton. Page 139.
- d. Must be the wind. Page 139.
- e. A black feather some three feet long. Page 140.
- f. Like a beaten puppy's tail. Page 141.
- g. Like a mill stream. Page 141.
- h. Licking its chops. Page 141.
- i. A gust of wind that made the old chimneys totter. Page 141.
- j. Quicksilver-like streams. Page 142.
- k. Like a straw in the high wind. Page 144.
- l. A wreath of ragged cloud, that whirled and rolled away down the valley. Page 146.
- m. A gush of rain. Page 146.
- n. Howling wind and rushing rain without intermission. Page 146.
- o. The room was full of water. Page 148.
- p. A misty moonbeam. Page 148.
- r. Like a cork. Page 148.
- s. The inundation. Pages 148-149.
  - (1) Trees; crops; cattle swept away.
  - (2) Red sand and gray mud left in their stead.
  - (3) Corn swept away.
  - (4) Breezy letters.
  - (5) Southwest Wind, Esquire.
- 3. Recitation. The teacher's part in the recitation is to help the pupils to classify the things mentioned, to bring out the meaning of the fig-

ures of speech, and to see that the allusions are understood.

In writing this fine chapter, Ruskin has mentioned or alluded to the following:

- a. Land and water forms: mountains; valley; snow; peaks; cataracts; river; circular hollow; mill stream; cloud; rain; globe of foam.
- b. Animals: Sheep (mutton); bird (feathers); puppy; dog (licking its chops); wolf (howling wind); cattle.
- c. Plant life: Crops; hay; apples; grapes; corn; vines; straw; cork; trees.
- d. Natural phenomena: A wet summer wind blowing; gushing rain; whirling clouds; misty moonbeam; floating foam; sweeping inundation; breezes (breezy letters).
- e. Rock material: Quicksilver; red sand; gray mud.
- f. Natural products: Crops; apples; hay; grapes; wine; honey; corn; mutton; cork; cattle.
- g. Figures of speech: (In studying figures of speech, make three points in each, viz.: First, the basis of the figure; second, the translation of the figure into literal English; third, the force and beauty of the figure and its effect on the meaning of the sentence. With older pupils the names of the figures may be given. Illustrations of these directions will follow.)

(1) Like a beaten puppy's tail. (A beaten puppy drops his tail and drags it weakly behind him. The feather drooped down behind him and dragged limply along. The figure gives a vivid picture of the wet feather, limp and unhandsome. The figure is a comparison in the form of a simile.)

(2) Like a mill stream. (Rushing, roar-

ing, fast and furious.)

Licking its chops. (First, a dog runs (3)out his tongue and licks his lips and the outside of his face (cheekschops) when he sees food brought to him. A red flame twists and waves around like the tongue of a dog. We speak of "tongues of flame" and "hungry flames devouring." Second, long streams of flame waved around and curled about the wood as they burned it. Third, how much more vivid is the picture we see of the beautiful fire. The words "rustling" and "roaring" help to strengthen the figure. This is a fine comparison, but as it is not directly expressed by the use of the words "like" or "as" we call it a *metaphor.*)

(4) Quicksilver-like streams. (Bright, shining, smoothly running, with

metallic luster.)

(5) Like a straw in the high wind. (Rapid, uncertain, irregular motion.)

(6) A wreath of ragged cloud. (Notice the metaphor in wreath—also in

ragged.)

- (7) Howling wind. (A wolf howls. The figure which raises an inanimate object to the level of animate beings, or raises an animate being [a dog, for instance] to the level of a human being, is called *personification*.)
- (8) Like a cork.

(9) Swept away.

- (10) Breezy letters. (The words swept and breezy are somewhat metaphorical, though their frequent use in this manner makes the meaning almost literal.)
  - (11) Southwest Wind, Esquire. (Personification.)
- B. A second lesson may confine itself more closely to the figures of speech. Naturally this study of figures belongs with language and literature, but the point we wish to make is one of correlation. There is a literary side to nature study, and a natural history side to literature. Many of the greatest authors have been ardent lovers of nature, and have drawn liberally on their knowledge of nature in beautifying what they have written. Many a reader, from lack of knowledge or from careless habits, passes over

the most delightful things, as blind and deaf as he who sees no beauty in the wild flowers and hears no melody in the songs of birds. Whether lessons such as these be given in one class or another does not matter, so that the pupils learn the lessons and learn to love nature and appreciate the charms it lends to literature.

For the second lesson of this character we will take the second and third chapters of *The King of the Golden River*, hoping to find an abundance of figures based on nature in some of its forms. We may not find many. Some writers use few. We suspect that Ruskin used them freely; as a matter of fact he was one of the greatest lovers of nature, a man who labored hard to bring art and nature together and to find a place for them in the lives of all.

We find in the second chapter the following nature-figures:

- a. Southwest Wind, Esquire, page 149.
- b. His relations, the West Winds, page 149.
- c. It looks more like silk, page 150.
- d. The hot breath of the furnace, page 151.
- e. Bright tongues of fiery cloud burning and quivering about them, page 151.
- f. A clear metallic voice, page 152.
- g. Like that of a kettle on the boil, page 152.
- h. As smooth and polished as a river, page 153.
- i. The prismatic colors gleamed over it, as if on a surface of mother-of-pearl, page 155.

j. In order to allow time for the consternation—to evaporate, page 156.

In the third chapter are the following:

a. Knotty question, page 158.

b. Like a line of forked lightning, page 159. (This whole paragraph is a wonderfully beautiful description.)

c. Rose like slow smoke, page 160.

d. In feeble wreaths, page 160.

e. Shrieks resembling those of human voices in distress or pain, page 160.

f. None like the ordinary forms of splintered

ice, page 160.

g. Deceitful shadows, page 160.h. Lurid lights played, page 160.

i. Ice yawned into fresh chasms, page 161.

j. Fell thundering across his path, page 161.

k. Rays beat intensely, page 161.

l. Its lips parched and burning, page 162.

m. Long snake-like shadows, page 162.

n. The *leaden* weight of the *dead* air pressed upon his brow and heart, page 162.

o. Shaped like a sword, page 164. p. Like a red-hot ball, page 164.

p. Like a red-hot ball, page 164.
q. They shook their crests like tongues of fire, page 164.

r. Flashes of bloody light gleamed along their

foam, page 164.

s. An icy chill shot through his limbs, page 164.

t. The moaning of the river, page 164.

u. The Black Stone, page 164.

## IV. GEOGRAPHY AND HISTORY

#### I. Classified Selections

Lessons in geography and history should be so interwoven one with the other that it is not wise to attempt to treat them separately, to any great extent. Journeys Through Bookland has in its numerous volumes many things that will aid the teacher greatly; some presenting facts that should be known, but more that give that peculiar spirit and interest without which the study of either branch is uninteresting and unprofitable. It should be remembered that the books present the literary side of the subjects and are not reference books for the acquirement of facts. There are historical and geographical articles, it is true, but they alone would not make the books indispensable to the teacher. Consequently, the outlines which follow will not be complete on the subject, but will give that which may be added to the regular work of the class.

Naturally, the earlier lessons must be, in geography and history, of a conversational type and based upon things which the pupils know. Reading, language, history, and geography become so closely correlated that what is distinctively intended for the one may be almost equally effective as another.

In the following list of nearly one hundred and fifty selections we will not try to classify very strictly, but will suggest for each a certain phase of usefulness.

## 1. Largely geographical:

- a. Juvenile poems with geographical allusions, or based on geographical facts:
  - (1) The Sun's Travels, Volume I, page 67.
  - (2) Singing, I, 73.
  - (3) Foreign Lands, I, 127.
  - (4) At the Seaside, I, 134.
  - (5) Old Gaelic Lullaby, I, 209.
  - (6) Where Go the Boats? I, 265.
  - (7) Foreign Children, I, 365.
  - (8) Keepsake Mill, I, 363.
  - (9) Windy Nights, II, 152.
  - (10) Picture Books in Winter, II, 240.
  - (11) The Child's World, II, 243.
- b. Stories and poems that describe places or people in Europe, and some of their customs and modes of life:
  - (1) The Tree, Volume I, page 263.
  - (2) The Snow Maiden, I, 266.
  - (3) The Snow Queen, II, 155.
  - (4) A Dog of Flanders, IV, 235.
  - (5) The Skeleton in Armor, VI, 54.
  - (6) Rab and His Friends, VI, 346.
  - (7) The Governor and the Notary, VII, 311.
  - (8) Don Quixote, VIII, 282.
  - (9) The Alhambra, IX, 36.
  - (10) Ascent of the Jungfrau, IX, 66.

- (11) The Cotter's Saturday Night, IX, 253.
- c. Fanciful legends with geographical interests:
  - (1) Why the Sea Is Salt, Volume III, page 51.

(2) Origin of the Opal, III, 57.

d. Stories from Japan and India:

(1) The Mirror of Matsuyana, Volume II, page 62.

(2) Wee Willie Winkie, III, 189.

e. A story of longitude:

(1) Three Sundays in a Week, Volume VII, page 255.

f. Plants or plant life:

- (1) The Potato, Volume III, page 57.
- (2) Trees and Ants That Help Each Other, VIII, 140.
- (3) A Bed of Nettles, IX, 131.

g. Animal life:

(1) Salmon Fishing, VIII, 116.

(2) Winter Animals, VIII, 126.

(3) Trees and Ants That Help Each Other, VIII, 140.

(4) Owls, X, 169.

- (5) Elephant Hunting, VII, 180.
- (6) Some Clever Monkeys, VII, 198.

(7) The Buffalo, VII, 395.

- (8) A Gorilla Hunt, VIII, 74.
- (9) Brute Neighbors, VIII, 88.
- (10) The Pond in Winter, VIII, 111.

h. Natural phenomena:

(1) The Cloud, Volume VIII, page 85.

2. Indians and their habits. The selections are either historical or geographical or both.

a. The Arickara Indians. (A description of the habits and customs of one of the western tribes.) Volume V, page 463.

b. Reminiscences of a Pioneer. (This contains a few interesting anecdotes of Indians and many incidents of pioneer life.) Volume VI, page 67.

c. Black Hawk Tragedy. (A very interesting biographical and historical sketch.)

Volume VII, page 354.

d. An Exciting Canoe Race. (A story of the New York Indians at an early day.)

Volume VII, page 395.

- e. David Crockett in the Creek War. (An interesting account of southern Indians and their wars.) Volume VIII, page 380.
- 3. Biography. The selections in this group consist of anecdotal sketches, brief biographies, extracts from longer works, and a few poems:
  - a. Authors of the United States and of foreign countries:
    - (1) Robert Louis Stevenson, Volume I, page 125.

(2) Eugene Field, I, 249.

- (3) Hans Christian Andersen, II, 110.
- (4) Henry Wadsworth Longfellow, IV, 200.
- (5) Alice and Phoebe Cary, IV, 260.
- (6) Nathaniel Hawthorne, IV, 331.
- (7) Sir Walter Scott, VI, 265.

- (8) John Greenleaf Whittier, VIII, 226.
- (9) William Cullen Bryant, VIII, 237.
- (10) Oliver Wendell Holmes, VIII, 245.
- (11) James Russell Lowell, VIII, 259.
- (12) Washington Irving, IX, 139.
- (13) Charles and Mary Lamb, IX, 263.
- b. Biblical Characters:
  - (1) The Story of Joseph, Volume I, page 456.
  - (2) The Story of Esther, II, 445.
  - (3) David, IV, 429.
  - (4) Ruth, VI, 397.
- c. The author of many fables:
  - (1) Aesop, Volume II, page 1.
- d. English history:
  - (1) Richard of the Lion Heart, Volume IV, page 381.
  - (2) Alfred the Great, IV, 418.
  - (3) Queen Victoria, VII, 458.
  - (4) Florence Nightingale, IX, 79.
- e. American history:
  - (1) George Rogers Clark, Volume VII, page 221.
  - (2) David Crockett in the Creek War, VIII, 380.
  - (3) Pere Marquette, IX, 1.
  - (4) Abraham Lincoln, X, 277.
- f. Roman history:
  - (1) Julius Caesar, Volume X, page 87.
- 4. Myths from several sources:
  - a. Grecian and Roman:
    - (1) Atlanta's Race, Volume I, page 403.
    - (2) Baucis and Philemon, I, 429.

(3) The Golden Touch, II, 70.

(4) The Chimera, II, 208.

- (5) The Story of Phaethon, II, 245.
- (6) The Queen of the Underworld, II, 467.
- (7) Cupid and Psyche, IV, 10.

b. Northern Europe:

- (1) How the Wolf Was Bound, Volume II, page 121.
- (2) The Death of Balder, II, 129.
- (3) The Punishment of Loki, II, 143.
- (4) Beowulf and Grendel, III, 478.
- c. Miscellaneous:
  - (1) Stories of the Creation, Volume IV, page 307.
- 5. Legendary heroes. The following selections give vivid ideas of the great national heroes whose reputed deeds have been an inspiration to hosts of children in many lands:
  - a. Scandinavian:
    - (1) Frithiof the Bold, Volume IV, page 40.
  - b. German:
    - (1) The Story of Siegfried, Volume IV, page 57.
  - c. English:
    - (1) Robin Hood, Volume IV, page 86.
    - (2) King Arthur, V, 287.
    - (3) Balin and Balan, V, 304.
    - (4) Geraint and Enid, V, 323.
    - (5) The Holy Grail, V, 386.
    - (6) Dissensions at King Arthur's Court, V, 412.

- (7) The Passing of Arthur, V, 417.
- d. French:
  - (1) Roland at Roncesvalles, Volume IV, page 111.
- e. Spanish:
  - (1) The Cid, Volume IV, page 140.
- f. Greek:
  - (1) The Death of Hector, Volume V, page 47.
  - (2) Ulysses, V, 86.
- g. Roman:
  - (1) Horatius, Volume VI, page 239.
- 6. Historical tales, poems, and selections of different kinds and varying degrees of difficulty:
  - a. Northern Europe:
    - (1) Holger Danske, Volume III, page 70.
    - (2) Make Way for Liberty, VII, 478.
    - (3) Marco Bozzaris, VIII, 448.
    - (4) The Siege of Leyden, X, 138.
  - b. France and Napoleon:
    - (1) Incident of the French Camp, Volume IV, page 324.
    - (2) Battle of Ivry, VIII, 423.
    - (3) Herve' Riel, IX, 53.
    - (4) The Battle of Waterloo, IX, 31.
    - (5) The Battle of Cressy, X, 94.
  - c. Classic lands:
    - (1) The Wooden Horse, Volume V, page 69.
    - (2) The Battle of Thermopylae, VIII, 437.
    - (3) The Death of Caesar, X, 55.
    - (4) The Death of Caesar, X, 74.

- (5) Julius Caesar, X, 87.
- d. British Isles:
  - (1) Chevy Chase, Volume IV, page 474.
  - (2) The Ballad Agincourt, V, 269.
  - (3) Some Children's Books of the Past, V, 275.
  - (4) The Rise of Robert Bruce, VI, 1.
  - (5) Bruce and the Spider, VI, 40.
  - (6) The Heart of Bruce, VI, 43.
  - (7) The Tournament, VI, 279.
  - (8) Bannockburn, VII, 303.
  - (9) The Charge of the Light Brigade, VII, 452.
  - (10) The Recessional, VII, 471.
  - (11) The Revenge, VIII, 428.
  - (12) The Battle of Trafalgar, IX, 214.
  - (13) Casabianca, IX, 246.
  - (14) The Impeachment of Warren Hastings, IX, 439.
  - (15) The Battle of Cressy, X, 94.
  - (16) The Battle of Hastings, X, 284.
- e. United States:
  - (1) The Pine Tree Shillings, Volume IV, page 344.
  - (2) The Sunken Treasure, IV, 350.
  - (3) The Hutchinson Mob, IV, 360.
  - (4) The Boston Massacre, IV, 370.
  - (5) The Landing of the Pilgrim Fathers in New England, IV, 376.
  - (6) Sheridan's Ride, IV, 378.
  - (7) Henry Hudson's Fourth Voyage, V, 436.
  - (8) Reminiscences of a Pioneer, VI, 67.

- (9) Braddock's Defeat, VI, 109.
- (10) The American Flag, VI, 128.
- (11) Stonewall Jackson's Way, VI, 132.
- (12) The Capture of Vincennes, VII, 228.
- (13) The Old Continentals, VII, 481.
- (14) America, VIII, 405.
- (15) The Fall of the Alamo, IX, 23.
- (16) The Knickerbocker History of New York, IX, 148.
- (17) The Battle of Saratoga, X, 111.
- (18) The Gettysburg Address, X, 272.
- f. America, outside of the United States:
  - (1) The Buccaneers, Volume VI, page 88.
  - (2) Captain Morgan at Maricaibo, VI, 94.
  - (3) Ringrose and His Buccaneers, VIII, 340.
  - (4) The Retreat of Cortez, VIII, 409.

# II. Suggestions in Method

1. Elementary Lessons. The object of teaching geography and history is not solely that children may acquire a collection of facts. Too often the lessons in these branches consist merely in memorizing text books, in learning long descriptions, in the study of meaningless maps and in the catalogueing of political and military events in chronological order. The value of such work is comparatively small, and the studies cannot be considered profitable. If, however, pupils are taught to know and understand people, their habits and modes of life; if they learn geographical facts in their relation to humanity, to study

events in the relation of cause to effect, to seek for truth and the meaning of things, then nothing is more productive of good than the teaching

of geography and history.

If we accept as true the foregoing statements, then methods of teaching the subjects become clear as we think of them. It is evident that early lessons should be designed to create interest.

(1) In the world of things immediately around us; in the land and what grows and lives upon it; in the water, its relation to the land, its motions, and the life that it contains; in the air, its phenomena and its denizens; in human beings, their feelings and all their activities.

(2) In the great earth as a whole and its parts, in foreign animals and plants; in human-

ity in other lands.

It appears that so broad an outline as the one just given can never be filled in, that the study of geography and history, the study of the world and its peoples can never be completed. If such is the case, it follows that the teacher who creates the most vital interest in the subject, who leaves with her pupils the most ardent desire to study and know has been of greatest service to them.

Now, the great interests of life have their inception in early years when the mind is active, curiosity strong, and instruction accepted without question. Then should be created that abiding interest which will make good students of geography and history, good citizens, good men

and women. If too many formal lessons are given then, and pupils are set to work at dreary tasks and are asked to memorize dry facts, it is probable that they will never become good students. How, then, shall a teacher create the abiding interest?

The entrance to the field of geography is through nature study, which is discussed elsewhere under that title. For the first two years of a child's school he will hear nothing of geography, and even in the third year there will be little formal reference to it, but all the time he is quietly mastering facts and developing interests that are geographical in their character.

When systematic lessons begin, the teacher should remember to present only real facts and genuine things, that they should bear some close and direct relation to ourselves and that they should be matters of personal observation, as far as possible. Day and night in summer and winter, the seasons, the weather, wind, rain, snow, sleet, foods, clothing, the occupations of the neighborhood, the brooks and bodies of water about the school, hills, valleys, plains, plants and animals of the locality, each in turn serves its purpose. We cannot here show how these various subjects should be treated, but to illustrate the use of literature in elementary geography lessons we will present an outline on a single subject. The wide-awake teacher will see new possibilities in every direction and will make frequent use of the list given above in finding suitable selections.

If we choose the wind as the subject of our model lesson, we may be sure to cover several recitations that will lead us into reading, nature study and language (oral and written). It is a subject that encourages wide correlation. The outline for the teacher might be the following:

#### THE WIND

- 1. Purpose of the Lesson: To teach the following facts:
  - a. That air occupies space.
  - b. That wind is air in motion and has force.
  - c. The directions and names of winds.
  - d. The uses of winds.
- 2. Experiments and Observation:
  - a. Take an empty bottle and thrust it squarely, mouth down, into water. Does the water rise in the bottle? (Only a little way.) Why not? (It can't get in. There is air in the bottle.)
  - b. Raise the bottle slowly and tip it slightly so that a part of the mouth is above the water, then push it horizontally into the water. Does the water go into the bottle now? (Yes.) Why? (Because there is no air there to keep it out.) How do you know? (I saw the air coming out in bubbles.) Why didn't the air come out when we pushed the bottle down the first time? (The water was too heavy; it held the air in.)
  - c. Hold your hand close in front of your mouth and blow. Can you feel any-

thing? (Yes; the air strikes my hand.) When you are out in the wind can you feel it? (Yes; it pushes against me.) Can it push hard? (Yes; sometimes it pushes over trees and houses.) What is the wind? (It is air moving.)

d. Is the wind blowing today? Did it blow yesterday? From what direction is it (was it) blowing? How do you know? (I saw trees bending away from it. I felt it pushing from that side. It came in at that window. The vane on the church steeple pointed that way.)

e. When a wind comes from the South, what do we call it? (South wind.) When a wind blows from the North what do we call it? (North wind.) What wind brings cold weather? (North.) What wind brings warm weather? (South.) What wind brings long spells of rainy weather? (East.) What winds bring showers and thunderstorms? (South and West.) What winds prevail in summer? (South and West.) What winds prevail in winter? (North.)

f. What work have you seen the wind do?

(Turn windmills; sail boats.) Have you seen it do any work for us here?

(Yes; it drives the clouds that bring us rain. It drives away stormy clouds.)

Can't you think of something else? (It scatters seeds of plants. It shakes nuts

from trees. It helps melt snow and ice. It keeps the air clean and pure.)

## 3. Literature.

- a. As an introduction to the lesson or in preparation, give the first two stanzas of that beautiful poem by W. B. Rands, The Child's World (Volume II, page 243).
- b. In considering the strength of the wind, there is a fine opportunity to introduce the fable *The Wind and the Sun* (Volume I, page 90).

c. Robert Louis Stevenson's verses, Windy Nights (Volume II, page 152), are entertaining and give an opportunity for nice explanation.

d. In the same light as the preceding selection may be regarded the imaginative verses by the same author, The Wind

(Volume I, page 439).

- e. In The King of the Golden River (Volume III), is a humorous personification of the southwest wind. It is strikingly true of the nature of that wind. The description begins at the bottom of page 139 and a second appearance of the wind is chronicled on pages 147-149.
- f. Finest of all the selections for this topic is Tennyson's exquisite lullaby, Sweet and Low (Volume VI, page 372). This is well worth memorizing.

#### ALFRED THE GREAT

One of the interesting characters in history is King Alfred of England and in the sketch of him (Volume IV, page 418) are facts enough for several elementary lessons in history. The teacher's outline might be as follows:

- 1. Teacher's Preparation.
  - a. Read the article above referred to, and such other material concerning Alfred as can be found.
  - b. Select two incidents for story telling and prepare them for recital. (See articles on Story Telling in this Manual and in Journeys, Volume X.)
- 2. Presentation to Class.
  - a. Tell the first story (page 418). It might be given in this form:

"More than a thousand years ago, Alfred, the youngest of the four sons of the king, was born. He was a fine lad and the favorite of his parents, but when he was twelve years of age he had not yet learned to read. This is not so strange, when we stop to think that it was long before people knew anything about printing and every letter in every book had to be slowly made with a pen.

"This made books very expensive and rare, so that only a few people could own even one. Still you have no idea how beautiful some of those books were. They were written on thin, fine-grained leather called parchment, and were beautifully decorated in colors. The capital let-

ters which began paragraphs, and sometimes all the capital letters, were made large, in fanciful shapes, and all around them were painted flowers, birds, human beings, or pretty designs, so that each letter was a beautiful picture in itself. Then in the margins, above the titles, at every place where there was no printing, were still other delicate designs. Some of those wonderful old books are still in existence, and people go long distances to see them. They are more valuable now than ever, and most of them are safely guarded in museums.

"One day Alfred's mother was reading to her children from one of those beautiful books some fine poems which the Saxons had written. The boys all became very much interested in the rich little paintings that decorated it. The mother pointed out its beauties and told the boys how carefully the artists had worked and how long it

had taken them to do it.

"'Did you ever see its equal?' she asked.

"'No,' replied the oldest boy, 'I have not seen

anything like it. I wish I had one like it.'

"'Boys,' said the mother, 'this is one of the greatest treasures I have, and I would not like to part with it. Yet I love my boys better than the book, and I want them to learn to read. So this is what I will gladly do: I will give this book to the first of you who comes to me and shows that he can read it understandingly.'

"'It is my book, for I can read some already,'

said the oldest.

"'But I can work harder than you, and I will learn faster,' said the second.

"'I learn more easily than any of you,' the third boy added. 'I feel sure I shall win the book.

"Alfred said nothing, but as soon as his mother had ceased to read he hurried away, found a wise man to teach him and began immediately to work with great diligence. It was not long before he began to read for himself, and before his brothers had made much progress Alfred went to his mother.

"'I think I can read the book,' he said.

"'I do not think you have had time to learn. You are hurrying too much. You should study more,' his mother replied.

"'But, mother, please let me try,' pleaded Alfred.

"The mother yielded and Alfred brought the big book to her and laid it on her knee. he opened it at the beginning and with very few mistakes read poem after poem. His mother was more than satisfied and when Alfred left the room he was hugging the elegant book and carrying it to his part of the castle.

"This was only the beginning, for Alfred became the greatest scholar and the wisest king the Saxons ever had. He made just laws, he ruled kindly, he founded schools, and he tried in every way to make his subjects better, wiser and happier. Do vou not think it all began in his love

for the beautiful book?"

## 3. Class recitation.

Question the class and make them see in it:

- a. The Introduction. The first general facts about Alfred.
- b. The Body of the Narrative. The story of how Alfred learned to read.
- c. The Conclusion. Alfred wins the prize and becomes a great ruler.

Then ask them to tell the story in their own words.

Finally ask them to write the story for a composition.

4. Additional Information. Find out what other things about Alfred are already known to the class. Then tell the story of Alfred and the cakes (page 419); of his battles with the Danes under Guthrum (page 420); of his war with the Danes under Hastings (page 422); of his work for his people (page 423); and of his plans and

inventions (page 424).

5. Supplementary Readings. If the lessons on Alfred have been well conducted, interest will have been created in a variety of subjects relating to early English history. The Saxons, their mode of life, armor, weapons, manner of warfare, laws and customs; the Danes and their characteristics; the rulers who followed Alfred; the formation of the English nation, are topics that readily suggest themselves.

More or less closely connected with these lines of thought are the following selections in Journeys Through Bookland. The teacher may easily deflect the interest in any direction. If

the selections are too hard for the class to read, tell the stories in simplified form:

1. The Legends of King Arthur (Volume V, beginning on page 287).

2. The Attack on the Castle (Volume V,

page 1).

3. The Battle of Hastings (Volume X, page 284).

4. Beowulf and Grendel (Volume III,

page 478).

5. Chevy Chase (Volume IV, page 474).

6. Frithiof the Bold (Volume IV, page 40).

- 7. The myths of the Northland, viz.: How the Wolf Was Bound (Volume II, page 121); The Death of Balder (Volume II, page 129); The Punishment of Loki (Volume II, page 143); and part of Stories of Creation (Volume IV, page 307).
- 8. A Norse Lullaby (Volume I, page 253).
- 9. The Tournament (Volume VI, page 279).
- 10. The Skeleton in Armor (Volume VI, page 54).

It will be noticed that while this outline is given for the use of teachers of history in the lower grades, it easily may be adapted to the use of older pupils and may lead into a wide course in historical reading.

2. Formal Lessons in History. The textbook in history is necessarily brief and really little more than an outline of events. In many instances the book gives too much space to battles, sieges and military movements and too little to the conditions of life, to manners, customs and causes and effects of events. Yet the textbook is a valuable guide and enables the teacher to present the subject logically and to systematize what is learned, if nothing more.

What a wide range of subjects is covered in the study of history! What abundance of material for study is required by the teacher! Dates must be learned and events arranged chronologically; maps must be studied, fixed in mind and made of real value by a comprehension of the things they are supposed to represent; military events must be understood in relation to the causes that lead to them and the results that follow. Some few battles or campaigns must be made vivid enough to give an idea of the expense, the labor, the suffering and the horrors war; government, educational involved in and religious institutions, religious and social customs and financial methods must be studied; industries and amusements, the lives of the people, food and food supplies, the production of clothing and building material must be examined; in fact, each one of the multiform interests of humanity may be a fair topic for study at some time in the history class.

Methods of instructions must be as varied as the subject matter. Sometimes drill is necessary to fix facts; again it is necessary to encourage the observation and study of persons, things and events about us; a third time, wide

research and extension reading are demanded; again, the feelings must be aroused, sentiment and enthusiasm encouraged, patriotism taught.

The teacher will find material for many of these exercises in Journeys Through Book-Land. One good outline for study may be found in this Manual, under the head of Language; it is the argumentative outline on The Boston Massacre.

As a type of study for the military campaign, we might take Burgoyne's campaign in the Revolution. From the text-book we may learn certain facts and encourage the pupils to group them as follows:

# Burgoyne's Campaign.

- 1. Conditions prior thereto.
  - a. The British occupied only New York and Newport.
  - b. They understood the natural highway that existed along Lake Champlain and the Hudson River from the Saint Lawrence River to New York.
  - c. They resolved to establish a line of military posts along this highway.
- 2. Plan of Campaign.
  - a. General Burgoyne was sent to Canada with 4,000 British regulars and 3,000 Hessians.
  - b. Canadians and Indians to the number of 1,000 joined the troops under Burgoyne.
  - c. St. Leger was sent to Oswega to descend

the Mohawk, capture Fort Stanwix and join Burgoyne.

d. Burgoyne was to go through Richelieu River and Lake Champlain by boats; thence march to New York by land.

3. American Troops in Opposition.

- a. General St. Clair with 3,000 men at Ticonderoga.
- b. General Schuyler with about 3,000 men on the Hudson.
- 4. Burgoyne's Advance.

a. The trip to Ticonderoga made and the Americans dislodged from the fort.

- b. The skirmish at Hubbardton was successful, but the Americans were not captured, and the delay to Burgoyne enabled Saint Clair to join Schuyler.
- c. The march to the Hudson was full of difficulties and discouragements:
  - (1) Obstructed roads; destroyed bridges.
  - (2) Supplies grew short.
  - (3) Indians deserted.
  - (4) A third of his troops were left at Ticonderoga.
- d. The expedition against Bennington:
  - (1) Colonel Baum sent to take supplies from the Americans there.
  - (2) Met General Stark with a force outnumbering him two or three to one.
  - (3) Rain delayed battle, and British entrenched.
  - (4) Baum surrounded; his force captured

or killed, including a relief party under Riedesel.

- e. St. Leger's Campaign.
  - (1) Unsuccessful battle at Oriskany.
  - (2) St. Leger retreated and disappeared from the region after a flight induced by a ruse invented by Benedict Arnold.
- 5. Burgoyne's Surrender.
  - a. He attempted to cut his way through the lines of the American troops which surrounded him.
  - b. Crossed the Hudson and met the Americans at Bemis Heights; defeated.
  - c. Defeated at Freeman's Farm.
  - d. Surrendered October 17, 1777.
- 6. Effects of the Surrender.
  - a. Gave the Americans many arms and munitions of war.
  - b. Gave the Americans greater confidence in themselves and their cause.
  - c. Caused great discouragement to the British, both at home and in the colonies.
  - d. Established the prestige of the American cause in Europe.
  - e. Secured the assistance of France.
  - f. Probably was the most influential single campaign in the war and largely instrumental in enabling the colonists to win.

The preceding outline is the framework for the study of one military campaign. It is the basis for topical recitations, but in itself it has neither interest nor vitality. The main points should be memorized so that facts learned subsequently may be logically arranged. When the general outline is mastered, teachers and pupils begin to fill in details from all available sources and create in the minds of the pupils vivid pictures of the scenes, a thorough understanding of the course of events and a lively realization of the effect of this remarkable episode of a great war.

To further assist the teacher in this instance and to furnish a type or model for succeeding studies, we will traverse the outline again, showing what may be done with it and how literature may lend its aid to the study of history. In Journeys Through Bookland we have a long extract from *The Battle of Saratoga* by Creasy (Volume X, page 3). This will be the source of much of our information, and the teacher will find the explanatory footnotes to the extract of considerable value. We reproduce here only the indices of the original outline:

1. a, b and c. A good outline map of the colonies is necessary. It must show the location of bodies of water, natural thoroughfares, cities and forts. The map should be made for the purpose and contain no details beyond those necessary for an understanding of this campaign. A second map showing a strip of country from the Saint Lawrence to New York and wide enough to include all the operations of the armies should contain more detail and be used frequently as the study proceeds. It may be well for each

pupil to draw this region in outline and fill in the details as his study proceeds. Read page 113, Volume X.

- 2. a, b, c and d. Read pages 114-116, Volume X.
  - 3. *a* and *b*. Pages 114-115, Volume X.
  - 4. a. Pages 116 and 117, Volume X.
- 4. b. See page 118. The quotation from Burke, Volume X, pages 118 and 119, and the following paragraph are interesting accounts of the feeling in England and America over the apparent successes of Burgoyne.
- 6. c. The causes of the increased efficiency of the Americans and the bitterness with which the British were regarded by the colonists is explained on pages 120 and 121 of Volume X.

Something of the nature of the Indian allies may be gained from the story, An Exciting Canoe Race (Volume VII, page 376).

A stirring poem to be read in this connection, or later on at the time of the battle, may be found in *The Old Continentals* (Volume VII, page 481).

7. a, b, c and d. The final days of the campaign and the surrender are described on pages 124-135, Volume X. In using this, bring out the following points not made in the original outline:

The near approach of Clinton and the message from him. What must Burgoyne have felt when he received the message! Put human interest into the tale. The character of Burgoyne, Gates and Arnold, as shown by their acts.

The Germans (Hessians) in the campaign.

The burial of General Frazer.

The condition of the British troops when they surrendered.

The terms of surrender.

Gates's message to Congress.

6. a, b, c, d and e. See, in this connection, page 111 and pages 136 and 137 of Volume X.

The Soldier's Dream (Volume VII, page 476) is a good poem to read for the purpose of exciting sympathy for the soldiers.

The Picket Guard (Volume VII, page 483) is useful in a similar way, though written in connection with another war.

The American Flag (Volume VI, page 128) may be used here. Did the American soldiers carry the flag of the United States at the time of the battle of Saratoga? If not, what flag was borne? Did the "United Colonies" have a flag?

By consulting the tabulated list of selections useful in history classes you may find other things of interest. Care should be taken, however, not to cloud the main purpose of the lessons by the introduction of too much literary matter.

Before leaving the subject of history and geography we urge upon the teacher a careful perusal of the sections entitled *Close Reading*, both in Journeys Through Bookland (Volume X, page 375) and in this Manual.

### V. CHARACTER BUILDING

I

The influences which unite to make character are so numerous, subtle and complex that it is next to impossible to detect them or to classify them in order of importance. Not only is this true of the aggregate, but it is true of the individual. It is doubtful if any person in middle life can tell just what he is or just how he became himself. He is aware of some great influences that have exerted their power over him at certain crises in his life, but the little things which, taken together, have done more to form and fix his character are often unrecognized or undervalued. Fortunately, we do not need at this time to give attention to but one phase of the great question.

As teachers, our greatest sphere of influence is upon the characters of our pupils. It is the one important thing. Great as is the value of book education, of practical power and of good health, still greater is the importance of sound, wholesome character; and, consciously or unconsciously, intentionally or unintentionally, the teacher is incessantly at work building the characters of the young people placed in her charge. Most of us, too, are working toward right ends as conscientiously as any body of people in the world. Yet often we grow faint-hearted, or are puzzled

to know what we can do to help the children and how we can do it most effectively.

That the influence of reading on character is one of the most powerful is granted by every high-minded person who has written or spoken upon the subject. Really, it is not an influence, but a series of influences, wide, complex, farreaching. The extended range of subjects, the infinite variety in style, the unlimited shades in sentiment to be found in literature make its presence influential everywhere and always. In reading there is comfort for the sorrowing, companionship for the lonely, encouragement for the downcast, entertainment for the leisurely, inspiration for the sluggish. Gentle, pervasive, almost unnoticed, yet stronger than iron bands, is the power of literature over us. We are what we read.

If such be the case, then there need be no argument concerning the importance of suitable reading matter for the young. To leave a child wholly to his own inclinations in reading is as absurd as to send him to take honey from a swarm of angry bees and not expect him to be stung. Inevitably, he will be injured, and that seriously. To supply him with honey, all that he wants, at all times and without exertion to himself, is to clog his taste and destroy his appetite. We must see that he is led to look for the sweet, taught to recognize it when he finds it, and to extract it from the comb. He will enjoy working to get it. On the other hand, he must not be sent where his reward is too difficult to

find and secure, lest he become discouraged and cease to work.

School readers furnish much excellent material for reading; in the majority of schools there is furnished more or less of supplementary reading that is quite as good as that in the text-books and which will have the merit of novelty and exclusiveness. Yet, in spite of this, teachers are continually finding themselves at a loss for fresh and inspiring things for special lessons. These she may get from Journeys Through Bookland, and to assist her in finding them and in using them after found the following lines have been written.

### II

Character is made up of a great variety of traits; some of the mind, some of the heart, some of the soul. That is, what we are is composed of what we know, what we feel and what we believe. In response to those things we act; we govern ourselves in respect to ourselves and to others.

The grave responsibility that rests upon teachers is to encourage those traits which make for noble manhood and womanhood and to correct or eradicate as far as possible those which are bad in themselves or which help to neutralize or destroy the good ones.

Much may be accomplished by correct teaching of good principles, but human nature is such that people learn even more through indirection than through instruction. By means of the study

of literature the best direct instruction may be given, and wholesome lessons may be taught abundantly in that charming way which accomplishes its purpose without a recognition on the part of the pupils that they are being taught. The force and persistence of a good lesson of the latter kind cannot be estimated. It may be years before it exhausts itself, and its force may be revolutionary.

The wise teacher, though she does not make known to her pupils all her plans, works systematically. That is, having learned that her pupil is lacking in some respect, such as a knowledge of what constitutes good character, or in certain desirable traits of character, or possesses some characteristics that should be changed, she proceeds slowly and persistently to bring about the results she desires.

#### III

In Journeys Through Bookland she will find much to assist her. The influence of nearly all the selections will be for the betterment of character, will tend to make better men and women of her pupils. But when she is looking for some direct help, for something to produce a certain definite result, she will study the books carefully and select the things which are most effective. To help her in her selection we have prepared the following outline. It does not contain everything of value, but it is sufficiently

comprehensive for its purpose, and will save much time for the teacher.

Now let us not be foolish in teaching these things. Let us be satisfied if we secure the interest of the pupils in the selection and get from them the smile of approval, the look of guilt, the slight indication of a determination to profit by the lesson. Many times we will refrain from comment lest we spoil the effect of something much finer, more inspiring than anything we can say ourselves.

The things we have chosen for their direct influence on the growing character of children will be grouped by subject in three general classes:

## A

The selections in this group are calculated to set the pupils to thinking properly about some serious subjects. While not as important as some others may be in the formation of character, they are yet of no small consequence.

1. Wisdom, ignorance, keenness, wit, etc., in some of their many phases are shown in the fables and the brief poem shown here:

The Ass in the Lion's Skin, Volume I, page 61.

The Fox and the Stork, I, 62.

The Fox and the Grapes, I, 133.

The Bat and the Two Weasels, I, 155.

The Horse and the Stag, I, 353.

The Fox, the Wolf, and the Horse, I, 383.

The Bald Knight, I, 402.

The Wolf and the Lamb, I, 455.

Minerva and the Owl, II, 6.

The Country Squire, VII, 278.

To ridicule ignorance but not the ignorant person is sometimes a valuable means of inciting a love for knowledge.

2. The importance of attention to little things is inculcated in the following:

The Lion and the Mouse, Volume I, page 69.

The Reaper and the Flowers, II, 40.

The Daffodils, VII, 287.

The Petrified Fern, VII, 352.

3. The following will help to create habits of promptness, industry and perseverance:

Time to Rise, Volume I, page 60.

The Hare and the Tortoise, I, 68.

The Lark and Her Young Ones, I, 128.

Industry and Sloth, I, 313.

Whittington and His Cat, I, 441.

Tom, the Water Baby, II, 257.

The Village Blacksmith, IV, 227.

Bruce and the Spider, VI, 40.

4. These show the sterling worth of independence and the real equality of man:

The Village Blacksmith, Volume IV, page 227.

For A' That and A' That, VII, 455.

5. Courage and bravery are shown to be admirable and cowardice is made shameful in these selections:

The Boy and the Nettle, Volume I, page 66. The Mice and the Cat, I, 202.

6. The evil of conceit and overweening selfesteem may be shown emphatically by the use of such selections as these:

The Gnat and the Bull, Volume I, page 66.

The Cock and the Horses, I, 145.

The Pea Blossom, I, 211.

The Sparrow and the Eagle, II, 8.

The Milkmaid, III, 67.

7. Flattery as a vice is made to seem unworthy, and its victim ridiculous in the two selections following:

The Fox and the Crow, Volume I, page 60. The Spider and the Fly, III, 22.

### $\mathbf{B}$

Our character is largely made up of our feelings and emotions. Reason takes us in hand and tells us right from wrong, but we must feel before we act. To cultivate right feeling, laudable emotions; to make one wish to do and hence will to do is perhaps the greatest function of real literature, that is the literature of beauty and of inspiration. Our collection is rich in this direction and to find material for lessons is an easy task. Yet not everyone has the time to find, classify and use everything; hence the following lists.

Before giving them, however, a word of caution is necessary. Remember that these selections are not all suitable for pupils of every age. Some that will delight the little children and

stimulate them to enthusiastic efforts to do right. will not appeal to older pupils. Moreover, the natural bent of a child's mind, the associations he has formed, his home surroundings, and his present character will all need to be considered before making choice of the subject matter. As for the manner of presentation, enough will be found in the studies in Journeys Through BOOKLAND and in other parts of this MANUAL safely to guide the young and inexperienced teacher.

1. The influences of home and family are the greatest that come into the lives of most children. Love of home, of parents, of brothers and sisters, of children, are the perfectly natural things of existence. Yet often the ties are weak: not infrequently are they broken. Children drift away from the restraining and helpful influence of their parents, and families disintegrate. The results are bad. By properly teaching such selections as the following, the teacher may do much to correct the evil and to intensify the highest, holiest emotions of mankind:

The Rock-a-by Lady, Volume I, page 89.

Little Birdie, I. 141.

Sleep, Baby, Sleep, I, 204.

Old Gaelic Lullaby, I, 209.

Lady Button-Eyes, I, 381.

The First Snowfall, II, 443.

What the Old Man Does Is Always Right, III. 58.

Rain on the Roof, IV, 7.

Pictures of Memory, IV, 272.

Bernardo del Carpio, IV, 470.

Rab and His Friends, VI, 346.

Childhood, VI, 375.

Home, Sweet Home, VII, 1.

Home They Brought Her Warrior Dead, VII, 12.

A Christmas Carol, VII, 27.

To My Infant Son, VII, 283.

The Old Oaken Bucket, VII, 298.

How's My Boy? VII, 475.

My Old Kentucky Home, VII, 485.

The Forsaken Merman, VIII, 1.

Tom and Maggie Tulliver, VIII, 7.

The Family of Michael Arout, VIII, 149.

On Receipt of My Mother's Picture, VIII, 168.

Extract from Snowbound, VIII, 234.

The Cotter's Saturday Night, IX, 253.

Dream Children, IX, 271.

2. Honesty and truthfulness are cardinal virtues; they are the foundation of every strong character. Teach these selections and note their effect:

The Shepherd Boy and the Wolves, Volume I, page 87.

The Falcon and the Partridge, II, 6.

The Pied Piper of Hamelin, IV, 30.

The Cubes of Truth, VIII, 254.

3. Friendliness, kindness, consideration of others, charity and love are a group of strong characteristics which are admirably shown in the following:

The Two Travelers, Volume I, page 104.

Cinderella, I, 231.

Baucis and Philemon, I, 429.

The Angel, II, 36.

The Snow Queen, II, 155.

The King of the Golden River, III, 136.

Was She Complainin'? IV, 1.

Auld Lang Syne, VII, 10.

A Christmas Čarol, VII, 27.

Florence Nightingale, IX, 79.

4. Generosity is admirable; selfishness is despicable. Prove the facts by these:

The Two Travelers, Volume I, page 104.

The Two Travelers and the Oyster, I, 107.

The Cat and the Chestnuts, I, 141.

The Generous Lion, I, 176.

Baucis and Philemon, I, 429.

5. Kindness to animals is next to kindness and sympathy for human beings. It is best inculcated by teaching the beauty and loveliness of animals, their value to man and their dependence upon him. The following will help:

The Boys and the Frogs, Volume I, page 59.

The Brown Thrush, I, 146.

Mercy to Animals, II, 39.

The Ugly Duckling, II, 43.

Tom, the Water Baby, II, 257.

Who Stole the Bird's Nest? II, 439.

Beth Gelert, III, 81.

A Dog of Flanders, IV, 235.

Rab and His Friends, VI, 346.

The Rime of the Ancient Mariner, VII, 321.

6. Patience and gentleness seem charming in these selections:

The Wind and the Sun, Volume I, page 90. Cinderella, I, 321.

Rab and His Friends, VI, 346.

7. Faithfulness is a virtue. We admire it in: Something, Volume I, page 412.

Whittington and His Cat, I, 441.

The Mirror of Matsuyana, II, 62.

The Snow Queen, II, 155.

The Dog of Flanders, IV, 235.

Casabianca, IX, 246.

8. That envy and covetousness are unpleasing and unprofitable are shown by these:

The Dog and His Shadow, Volume I, page 59. The Frog Who Wished to Be as Big as an Ox, I, 65.

The Golden Touch, II, 70.

9. Contentment, peacefulness, hopefulness are made very attractive in the following:

The Town Mouse and the Country Mouse, Volume I, page 205.

The Pea Blossom, I, 211.

The Flax, I, 394.

The Discontented Stone Cutter, II, 14.

The Fir Tree, II, 95.

The Blind Lassie, VI, 370.

Pippa Passes, X, 240.

C

We have grouped together here two classes of selections which inculcate patriotism or devotion to one's fatherland and devotion to God. How admirable the selections are! You have only to read them to see:

## 1. Patriotism:

Holger Danske, Volume III, page 70. Incident of the French Camp, IV, 324.

The American Flag, VI, 128.

Battle Hymn of the Republic, VI, 131.

Stonewall Jackson's Way, VI, 132.

Horatius, VI, 239.

Bannockburn, VII, 303.

Breathes There the Man, VII, 454.

How Sleep the Brave, VII, 457.

Make Way for Liberty, VII, 478.

The Old Continentals, VII, 481.

America, VIII, 405.

The Battle of Thermopylae, VIII, 437.

The Fall of the Alamo, IX, 23.

Hervé Riel, IX, 53.

The Battle of Trafalgar, IX, 214.

The Gettysburg Address, X, 272.

2. Suitable selections under this topic are difficult for teachers to find, owing to the objection there is against religious teaching in the public schools. The following are beautiful and seem wholly unobjectionable:

A Thought, Volume I, page 61.

The First Snowfall, II, 443.

Nearer Home, IV, 271.

Stonewall Jackson's Way, VI, 132.

The Rainbow, VI, 337.

Crossing the Bar, VIII, 183.

A Child's Thought of God, VIII, 267.

# VI. "JOURNEYS" IN THE HIGH SCHOOL

Though primarily intended for reading by children below the second year in the high school, it must be remembered that not a very large proportion of young people have been so taught that they are well acquainted with the foundations of good literature, nor have they learned to appreciate them thoroughly. Moreover, it is a fact that a great number of the purchasers of Journeys Through Bookland have been adults who have expressed themselves again and again as delighted with the collection of masterpieces and the studies. The older a person grows the more he loves the things that were a delight to his childhood. Good literature never dies, never loses its interest. Nothing really good is so simple that it cannot give pleasure to mature minds, and often the meaning, the real significance, of some of the most juvenile of poems and stories, does not make itself manifest to a person until life with its experiences gives the power of full interpretation. In one sense, then, nothing in Journeys is too simple for high school students, if it is properly presented. Even the Nursery Rhymes may be revived and made interesting after the manner elsewhere discussed in this volume.

However, it is not claimed that all the vast amount of material in Journeys is of high school

value. From the fourth volume on to the end, however, nearly every selection is worthy of study upon the lines suggested in the books and offered in this Manual.

## A.

The studies in the books are nearly all applicable to a greater or less degree in the high school. It is only a question of adaptation and in many cases the necessary adaptation is slight enough.

In the books the studies and interpretations are scattered, in order that children may not see too much of the machinery of instruction as they read. The teacher, on the other hand, wants material of that kind systematically arranged and easy of access.

Accordingly, the following outline of the studies in Journeys will be of assistance:

- I. Studies in character:
  - (1) Cinderella, Volume I, page 231.
  - (2) The Hardy Tin Soldier, X, 348.
  - (3) Rab and His Friends, X, 367.
- II. Studies in plot:
  - (1) The Snow Queen, Volume II, page 155.
  - (2) The Gold Bug, X, 172.
  - (3) Cinderella, X, 340.
- III. Studies in description:
  - (1) The King of the Golden River, Volume III, page 136.
  - (2) The Reaper's Dream, VIII, 186.
  - (3) The Recovery of the Hispaniola, VIII, 194.

# IV. Method of analysis:

- (1) The Gettysburg Address, Volume X, page 272.
- (2) Braddock's Defeat, X, 378.
- V. General studies involving several or all of the main points:
  - (1) Incident of the French Camp, Volume IV, page 324.
  - (2) The Tempest, IX, 286. (Extensive studies following the drama.)
  - (3) The Passing of Arthur, X, 405.
- VI. Studies in rhyme, meter and melody:
  - (1) The Country Squire, Volume VII, page 278.
  - (2) To My Infant Son, VII, 283.
  - (3) The Daffodils, VII, 287.
  - (4) The Old Oaken Bucket, VII, 298.
  - (5) Bannockburn, VII, 303.
  - (6) Boat Song, VII, 306.
  - (7) The Bugle Song, X, 419.
- VII. Studies in interpretation, giving various methods and considering different phases of the subject:
  - (1) Christmas in Old Time, Volume VII, page 150.
  - (2) The Recessional, VII, 471.
  - (3) Crossing the Bar, VIII, 183.
  - (4) The Cubes of Truth, VIII, 254.
  - (5) America, VIII, 405.
  - (6) A Descent Into the Maelstrom, VIII, 453.
  - (7) Dream Children, IX, 271.

- (8) The Vision of Mirza, X, 231.
- (9) Pippa Passes, X, 240.
- (10) Rab and His Friends, X, 367.
- (11) The Reaper and the Flowers, X, 383.
- (12) Adventures in Lilliput, X, 415.
- (13) David Crockett in the Creek War, X, 423.
- (14) The Impeachment of Warren Hastings, X, 427.
- (15) A Christmas Carol, X, 433.
- VIII. Biographical sketches of authors, suitable for class use:
  - (1) Robert Louis Stevenson, Volume I, page 125.
  - (2) Eugene Field, I, 249.
  - (3) Aesop, II, 1.
  - (4) Hans Christian Andersen, II, 110.
  - (5) Henry Wadsworth Longfellow, IV, 200.
  - (6) Alice Cary and Phoebe Cary, IV, 260.
  - (7) Nathaniel Hawthorne, IV, 331.
  - (8) Jonathan Swift, V, 167.
  - (9) Sir Walter Scott, VI, 265.
  - (10) John Howard Payne, VII, 1.
  - (11) John Greenleaf Whittier, VIII, 226.
  - (12) William Cullen Bryant, VIII, 237.
  - (13) Oliver Wendell Holmes, VIII, 245.
  - (14) James Russell Lowell, VIII, 259.
  - (15) Elizabeth Barrett Browning, VIII, 268.

- (16) Washington Irving, IX, 139.
- (17) Charles and Mary Lamb, IX, 263.
- (18) William Shakespeare, IX, 417.

### B.

Elsewhere in this Manual are a great variety of articles showing how literature may be made to assist in language, history, geography, nature study (science), moral training, etc. The high school teacher is earnestly requested to examine these articles carefully, for in them are a host of exercises which can be adapted to the classroom work of even advanced high school students. This is especially true of the work in language and reading, the general interpretation of literature. Nothing is beneath the attention of the high school teacher, who should bear in mind that most of the criticisms passed upon the graduates of high schools are applied to their weaknesses in English. Themes are required upon subjects that are too difficult. Even the older pupils can learn more from simple, interesting literary selections than from the more abstruse subjects that are often assigned them. Insufficient attention is given to form and arrangement. The close analysis of a masterpiece furnishes fine models of both and teaches arrangement almost without specific attention to it. The use of capital letters and punctuation marks, spelling, the choice of words are all subjects for study, and are all learned better from good models than elsewhere. Pupils will discover that

authors and publishers vary the rules of ordinary grammar to a considerable extent, especially in the use of capitals and the comma.

Some of the studies of special interest which may be based upon selections from Journeys will be given below. Many of the stories, poems and essays are accompanied by notes, queries and comments that will assist both pupil and teacher in making the studies profitable. Each topic will make several lessons and may be pursued at greater length by research in books of reference and the volumes of the school or public libraries. Look in the *Index* at the end of the tenth volume for the following topics and then find in the several volumes the selections listed below the name:

- I. Ballads. Eight of the old English ballads and five more modern imitations are given. They are virile poems; simple, direct narratives. The old ones show the peculiarities of the old style English diction before poetry had been refined, while the later ones, breathing still the fire and originality of the earlier, are more polished and show the greater skill and accomplishments of the poets. The old ballads sprang spontaneously from the race and doubtless many minds contributed to their phraseology, for they were sung and recited and passed on from mouth to mouth for generations before they were fixed in their present form.
- II. Essays. In the list of essays (nine titles) are some of the most exquisite ever written and others that are full of information and

inspiration. Dream Children is a perfect prose lyric; Some Children's Books of the Past is an extremely interesting essay of the informational class. Besides the essays listed in the Index there are other selections in essay form that may be studied with profit. Here are some of them:

- 1. Abraham Lincoln, Volume X, page 277.
- 2. The Arickara Indians, V, 463.
- 3. The Buffalo, VII, 395.
- 4. Alfred the Great, IV, 418.
- 5. The Battle of Cressy, X, 94.
- 6. The Battle of Hastings, X, 284.
- 7. A Bed of Nettles, IX, 131.
- 8. Brute Neighbors, VIII, 88.
- 9. The Buccaneers, VI, 88.
- 10. Stories of the Creation, IV, 307.
- 11. Trees and Ants That Help Each Other, VIII, 140.
- III. Fables. The names of more than thirty fables are given in the list. Comparative study of these fables, considering the animals most frequently mentioned, the correctness and naturalness of the traits ascribed to the different animals, the moral precepts inculcated by the fables, etc., will be found interesting and profitable.
- IV. Fairy Lore and Folk Lore. Though fairy stories may have lost their intrinsic interest for high school students, the teacher will find in the collection given here the material for many a study. What merits keep the old stories alive and make them perennially fascinating to children of all nations? Which stories are the better for children, those of Hans Christian An-

dersen or those of the Brothers Grimm? What are the particular merits or demerits of each class? How do the stories by the latter writers compare in originality and beauty with the older stories? What comparisons can be made between The Ugly Duckling and The King of the Golden River? What merits has Cinderella over Bluebeard? What is the effect of Jack the Giant Killer and stories of that kind on the minds of young people?

V. Fiction. Look under the subtitles for the long list of stories suitable for study when the

class is dealing with fiction.

VI. Legendary Heroes. What can be more interesting than a study of these characters from the borderland of history? These great figures come forth from the shadows of the past and move before us like living men: Beowulf, the Saxon; Frithiof, the Norse hero; Siegfried, the German; Roland, the French knight; The Cid, Spain's greatest warrior and gentleman; Hector and Ulysses, the Greeks; King Arthur and his knights from England; Horatius, the Roman, and Sohrab, the Persian.

The literature of the Arthurian legends as given in Journeys, where they cover about 150 pages, is a cycle of great importance to every high school student. The selections concerning Arthur form a series of narratives which, though from different sources, give a vivid picture of the great knight and his times. The cycle is in volume V and the titles are:

a. Arthur Made King, page 287.

b. Arthur Weds Guenevere; The Round Table, page 293.

c. Arthur and Pellinore, page 296.

d. Arthur Gets Excalibur, page 301.

e. Balin and Balan, page 304. (The stories given so far were written expressly for Journeys, but all have followed rather closely the relation of Malory.)

f. Geraint and Enid, page 323. (This is one of the most popular of Tennyson's Idyls of the King. The poem is given

complete.)

g. The Holy Grail, page 386.

(1) The Knighting of Sir Galahad, page 386.

(2) The Marvelous Sword, page 388.

- (3) Galahad and the Siege Perilous, page 391.
- (4) Galahad Draws the Sword of Balin Le Savage, page 393.
- (5) The Holy Grail Appears, page 394.
- (6) Galahad Gets His Shield, page 397.
- (7) The Grail Achieved, page 402. (The story of the search for the Holy Grail, which is taken from the narrative of Sir Thomas Malory, retains his quaint and charming style. The only material changes are in paragraphing and the use of quotation marks.)

h. Dissensions at King Arthur's Court, page 412. (This was written for JOURNEYS,

to cover the interval between the achievement of the Grail by Sir Gala-

had and the death of Arthur.)

i. The Passing of Arthur, page 417. (This is Tennyson's beautiful poem given in full. It describes the last days of Arthur's reign and the strange story of his death. In Volume X, beginning on page 405, is a study on this poem.)

VII. Lyrics. This topic gives the titles of

about fifty beautiful lyrics.

VIII. Myths. Twelve titles showing stories from the mythology of different nations. Many of the articles have explanatory comments and, though stories and notes are intended primarily for young children, the whole offers a good introduction to a more extended study of mythology.

IX. Don Quixote. The five adventures related give a good idea of the nature of the book and are sufficient for reference when the history

class is studying chivalry.

X. Odes. These six of our finest odes will please the class in literature.

XI. Poetry. Look up the subtitles for

names of poems.

XII. Wit and Humor. It is not always easy to find what is wanted for class study under this head. The selections given are amusing, but at the same time most of them have real literary value, as well, and are worth study.

## VII. SPECIAL DAYS IN SCHOOL

It has become customary in most schools to appropriate exercises certain with notable days. Thanksgiving, Christmas, Memorial Day, Flag Day, Arbor Day and Bird Day have their own peculiar functions and for each there is a different style of observance. Recitations, songs, readings, stories, help to make up the programs, and upon the teacher falls most of the burden in selecting material. In many states the Department of Education issues beautiful circulars on some of these special days, and from them the teacher draws some of her material and forms her program for the occasion. Yet when the one or two days for which material has been provided have passed there come a number of others which make their demands. Besides those mentioned, there are the birthdays of our great patriots and literary men and the general exercises at other times for which no special provision has been made. For the busy teacher Journeys Through Bookland provides an almost inexhaustible supply of excellent things, most of which may be found readily through the Moreover, the selections are from the best literature for children, from that which they should know, so that the tired and harrassed teacher need not worry for fear that the children are filling their minds with useless things.

It does not seem worth while to give long lists

of selections appropriate to special days as things are well classified in the index in the tenth volume. Yet to show more fully how Journeys Through Bookland may be used, the following suggestions are offered:

I. BIRD DAY. Besides many other selections that are usable in different grades, the following

seem peculiarly appropriate:

I. The Fox and the Crow. Volume 1, page 60. (This and the other fables mentioned below may be repeated as given or, better, may be told by a pupil in his own words.)

The Fox and the Stork. I. 62.

- 3. The Wolf and the Crane, I, 91.
- 4. The Lark and Her Young Ones, 1, 128.

5. The Brown Thrush, I, 146.

- 6. The Owl and the Pussy-cat, I, 352.7. Minerva and the Owl, II, 6.
- 8. The Sparrow and the Eagle, II, 8.
- 9. Who Stole the Bird's Nest? II. 439.
- 10. The Barefoot Boy, IV, 3.
- 11. Ode to a Skylark, VIII, 105.
- (See also the lists of articles relating to birds, given under the section devoted to Nature Study in this MANUAL.
- II. MEMORIAL DAY. A few of the selections suitable for this occasion are the following:
  - 1. Sheridan's Ride, Volume IV, page 378.
  - The American Flag, VI, 128. 2.
  - "Stonewall" Jackson's Way, VI, 132. 3.
  - Breathes There the Man, VII, 454. 4.
  - For A' That and A' That, VII, 455. 5.
  - How Sleep the Brave, VII, 456. 6.

- 7. The Picket Guard, VII, 483.
- 8. The Gettysburg Address, X, 272.
- 9. Abraham Lincoln, X, 277.
- 10. (See also in the index the titles under the words *Patriotism* and *History*.)
- III. Christmas. There are at least three selections dealing specifically with Christmas, while many others are appropriate to the time:
- 1. A Visit from St. Nicholas, Volume II, page 117.
- 2. A Christmas Carol, VII, 27. (This may be made the base of a very interesting afternoon. Parts of the story may be told briefly, parts may be read in full, parts recited and parts given as a dialogue. Thus the spirit of Christmas cheer and good will that animates this beautiful story may be communicated to the pupils in the pleasantest of ways and one that will be remembered.)
- 3. Christmas in the Old Time, Volume VII, page 150.
- IV. BIRTHDAYS. In the *Index* will be found the names of a number of great men and women of whom there are biographical sketches and from whose writings quotations have been made. Each of these may be made the subject of a general exercise at an appropriate time.
- V. Dramatization. Many a poem or story may be put into dramatic form with very little effort and thus furnish an exercise for several pupils at the same time. The descriptive parts may be read by a pupil not in the dialogue or may be omitted. In the latter case, acting may fill the

void or the narrative may be made into conversation between the characters. Some rearrangement may be necessary and a little change in phraseology may be needed. Such adaptations the pupils may make themselves. The following scenes may be used by pupils of different ages:

1. The description of the attack as given by Rebecca to Ivanhoe. (See *The Attack on the Castle*, Volume V, pages 3 to 18.) By costumes and good acting this may be made a very effective

scene.

2. A few boys will enjoy rendering the conversational parts of *The Heart of Bruce* (Volume VI, page 43) while a girl reads the descriptive lines of the ballad.

3. By making some changes in the text and putting into direct discourse some of that which Dickens has written in indirect discourse, a capital Christmas sketch may be made from the Christmas doings at the Cratchit home. (See A Christmas Carol, Volume VII, pages 92 to 101.)

4. Limestone Broth (Volume VII, page 271) can be made into a neat little humorous dialogue with very little change.

5. Several scenes from The Tempest (Volume IX, page 305) are suitable for school use.

6. The Death of Caesar (Volume X, page 75) is a fine dialogue and affords a good opportunity for many speakers.

7. The conversation between Luigi and his mother (*Pippa Passes*, Volume X, pages 256-262) is a fine scene for school use, especially if

Pippa really passes singing at the right moment.

VI. AN OLDFASHIONED AFTERNOON. Not so many years ago it was an almost universal custom to give over Friday afternoon to the "speaking of pieces." Occasionally even now a teacher wants one of the old-fashioned mixed programs and though she will prefer to make her own for each occasion, the following example will show one of the many that might be made from Journeys Through Bookland:

1. Roll Call. (Pupils respond with a memory gem from the hundred given elsewhere in this

MANUAL.

2. Song: America, Volume VIII, page 405.

3. Wynken Blynken and Nod, I, 272.

4. The Discontented Stonecutter, II, 14.

5. The Land of Counterpane, I, 143.

6. Song: Sweet and Low, VI, 372.

7. Beowulf and Grendel (retold in brief), III, 478.

8. Incident of the French Camp, IV, 324.

9. Song: My Old Kentucky Home, VII, 485.

10. *Echo*, III, 408. (Let the answers of Echo be given by some one who is concealed from view of the audience.)

11. The First Snowfall, II, 443.

12. Song: Home Sweet Home, VII, 6.



